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BRITISH THEATRICAL
CARICATURES
FROM HOGARTH TO CRUIKSHANK

IN THE HARVARD THEATRE COLLECTION

*Disputes, rivalries, scandals, and personalities of the stage
satirized in one hundred prints by*

*William Hogarth, James Gillray, Thomas Rowlandson,
William Heath, George M. Woodward, Charles Williams,
Isaac, Robert, and George Cruikshank, and their contemporaries*

Wednesday, January 18, 2006

through

Friday, April 21, 2006

THE HARVARD THEATRE COLLECTION

The Nathan Marsh Pusey Library

Harvard Yard

Cambridge, Massachusetts

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BRITISH THEATRICAL CARICATURES FROM HOGARTH TO CRUIKSHANK

THE TRADITIONS OF SATIRICAL DRAWING AND WRITING are age-old and perhaps nearly universal, so it can not be said that what took place in London during the Regency period was precisely an innovation or revolution. But it might be claimed that satirical artists were never more imaginative, never better appreciated, never more influential, and perhaps never more shocking, than during this short century in England. Whether this was because of some liberating characteristic of society, or some fortunate concentration of artistic and critical genius, or some tendency to excess in the behavior of the famous or the events of the time, is impossible to say. What is clear is that the work of a group of satirical artists active in London was followed, imitated, and collected to a remarkable extent, and that the public figures and events that they treated are in many cases remembered largely because of having been recorded by these observers.

The caricaturists of this period did not, of course, limit their subject matter to the stage, as we have done in this exhibition; quite the opposite: many more examples refer to affairs of state, politics, the aristocracy, in short, to the whole of public affairs. But the figures of the Regency stage were as widely recognized by the public as film and television figures are today, and theatrical events were as much a part of daily discourse as today's sporting news. If personalities of live theatre are seldom the subjects of today's editorial cartoons, it is because satire requires that its specific object needs to be broadly recognizable, and this is no longer the case in the performing arts. But other considerations have not changed: there was as much interest among the general public then as there is now in behind-the-scenes misbehavior, amorous goings-on, private jealousies and professional rivalries, fortunes and declines, business and gossip, and triumphs and humiliations, in contrast to aesthetic criticism, or even to dispassionate journalistic reporting. Business and universal human impulses are more easily understood and reported, perhaps, than artistry.

There was a large market for these satirical prints. Typically they cost a shilling, not a high price, and selections of prints were also packaged for an evening's rental. They were avidly collected: many a home, club, and shop had at least few examples on the walls, and many a baronial library included a volume or two bound up from the individual sheets, or a portfolio or browsing easel for the amusement of visitors. So popular (and, presumably, profitable) were the caricature prints that many examples were pirated, to the annoyance and financial disadvantage of the original artists and publishers. William Hogarth was instrumental in the establishment of a legal requirement that publishers identify themselves and date the prints, but nevertheless, piracies and copies appeared. Seldom, during the period covered in this exhibition, were prints issued without an identifiable publisher. Not so the names of the artists themselves; they sometimes remained anonymous, or used pseudonyms or joke names. Perhaps one-fifth of the prints in this exhibition are by artists not identified. Some prints can be attributed by the style of drawing and the style of handwriting in captions (though style alone is not foolproof evidence, and in any case it is always flavored by the engraver's style), but it is a puzzle why the authorship of so many prints should go unclaimed.

It may not be a surprise to see some rude sexual and scatological examples, aspects of humor that were very much a part of the currency of those times, nor perhaps the very direct and personal identification of, or attacks upon, public figures. What might be surprising is the occasional intimate, even cruel, nature of some of these characterizations; many of the examples in our exhibition would probably not be acceptable today on grounds of libel or of taste, except in more outré or underground media. Nevertheless, some censorship was exercised in the eighteenth and nineteenth centuries: there were limits, for example, to the degree to which members of the royal family could be depicted, and some oaths were unacceptable. At least one of our examples was suppressed, only to reappear in a special portfolio of risqué prints, collected by the artist for the enjoyment of the cognoscenti.

Five technical processes are represented by the prints in the exhibition, all of which have in common the transfer of ink from a plate to paper. The majority of the prints are *etchings*, which involved coating a metal plate with a thin layer of wax, drawing the design in the wax, and then bathing the

plate in an acid bath that would only bite into the plate where the wax had been removed; others are *engravings*, in which the drawing was incised directly into the metal plate; and there are a few examples of *aquatint* and *mezzotint*, in which the surface of the plate was worked to produce tonal gradations. Finally, *lithography* required drawing on a stone with a crayon or grease stylus, and then applying oil-based ink to the dampened stone, which would not “take” where water had been on the plate. Frequently the captions simply reproduce the handwriting of the artist or engraver, etched into the plate; but in some examples a more polished and artistic caption was provided, perhaps by an artisan who specialized in engraving text. All of these transfer processes required that the plates be prepared in reverse, side to side, with respect to the original drawing and the final print. The exhibition includes two examples of a drawing and its corresponding print.

The exhibition is arranged mostly by topic rather than by artist. Of the many theatrical personalities included, the three characters who appear most frequently are the tragedian Edmund Kean, the era’s most famous actor, a larger-than-life personality whose many peccadilloes were irresistible to satirists; Richard Brinsley Sheridan, not as a playwright but as manager of Drury Lane Theatre, who was at the center of London’s theatrical life; and—surprisingly—a child actor named William Henry West Betty, known as Master Betty, and billed as “the Young Roscius,” whose sudden, if comparatively brief, appearance on the London stage caused an astounding furor that all but eclipsed the public’s interest in the most popular actors of the period, such as John Philip Kemble and his sister, Sarah Siddons. Among the dozens of notable actors and singers who are captured here are the likes of Dorothy Jordan, Harriet Mellon, and Maria Fitzherbert, all of whom carried on with noble or royal partners—irresistible topics that the public was eager to know about—as were the attractions and fortunes of the theatres themselves.

Like all forms of gossip and innuendo, caricatures were always up to date: since most of the prints were precisely dated, it can be shown that they often appeared as soon as a day or two after a new play or an event.

Fredric Woodbridge Wilson



COMEDY IN THE COUNTRY.



TRAGEDY IN LONDON.

Pub. May 29, 1807 by Tho. Tegg 55, Chancery-lane — the printing office

78. "Comedy in the Country, Tragedy in London." Satire by Thomas Rowlandson, 1756–1827. Published by Thomas Tegg, May 29, 1807.

BRITISH THEATRICAL CARICATURES

FROM HOGARTH TO CRUIKSHANK

IN THE HARVARD THEATRE COLLECTION

The symbol ‡ indicates information that is not derived from the print itself, but is supplied through external evidence or reference sources.

*The symbol * indicates caricatures that are illustrated in this check list.*

The abbreviation BM refers to the published catalogue of prints in the collection of the British Museum, London, a standard reference for British caricature and satirical prints.

Entries in this list are made in approximate chronological order within each section.

1. William Hogarth

1. William Hogarth, 1697–1764.

“The Enraged Musician.”

Engraved by T. Cook. Published by G. G. and J. Robinson, London, August 1, 1797. Oblong, uncolored.

Harvard Theatre Collection, HTC 31,078. (BM 2,522, ref. also BM 2,517.)

About this print Henry Fielding wrote that it “is enough to make a man deaf to look at.”

The distracted foreign violinist in the window is beset by the music of the London streets — a ballad monger and her squalling baby, a girl with a rattle, an oboe player, a milkmaid, a boy with a drum, a street laborer, a dustman ringing his bell, a knife grinder, a sow-gelder blowing a horn, a chimney-sweep, and a fishmonger; a parrot, a barking dog, and wailing cats add to the din. Even the church bells contribute to his misery.

A bill for *The Beggar's Opera* — an opera that Hogarth had notably depicted in other engravings — is posted on the building.

2. William Hogarth, 1697–1764.

“Rich's Glory, or His Triumphant Entry into Covent-Garden.”

Published in 1732; reprinted by Robert Wilkinson, October 7, 1811. Oblong, uncolored.

Harvard Theatre Collection, HTC 31,187. (BM 1,899.)

John Rich (1692–1761), producer of John Gay’s hugely popular *Beggar’s Opera*, moved from his theatre in Lincoln’s Inn Fields to the theatre in Covent Garden, which opened in 1732. Arriving at Covent Garden in a carriage, Rich is costumed as a dog, referring to a performing dog that appeared in his version of *Perseus and Andromeda*. John Gay (1685–1732) follows, carried by a porter, while the crowd shout “Rich for ever.”

John Rich was famous for playing the character of Harlequin in the pantomime entertainments he had introduced.

St. Paul’s Church — not the cathedral, but the “actor’s church” in Covent Garden — is seen in the background.

3. William Hogarth, 1697–1764.

“The Beggar’s Opera” with “The Man of Taste.”

Engraved by the artist. Published by Baldwin and Cradock, London, date not known. Oblong, uncolored. Two prints on one sheet, from “The Works of William Hogarth, from the Original Plates Restored by James Heath, Esq., R.A.”

Harvard Theatre Collection, HTC 31,185. (Not in BM.)

Produced in 1728, John Gay’s *The Beggar’s Opera* was performed for an unprecedented 63 consecutive days, and revived the following season with unabated popularity. In the words of Alexander Pope, “The vast success of it was unprecedented and almost incredible.”

In this engraving, Hogarth burlesques John Gay’s ballad opera and illustrates the rivalry between English and Italian opera. On one outdoor stage, *The Beggar’s Opera* is sung by a cast of animals: Polly is a cat, Lucy a sow, Macheath an ass, Lockit an ox, Mr. Peachum a dog, Mrs. Peachum an owl. On the other stage is an Italian opera, with mysterious symbolism. The audience includes both aristocratic and lower-class elements, and among the orchestra instruments are a jew’s-harp, salt-box, bladder and string, and bagpipe.

The motto on the scroll is a quotation from Virgil’s famous Eclogue VII: “et cantare pares, et respondere parati” (“well-matched for singing and well-prepared to respond in verse”).

4. William Hogarth, 1697–1764.

“A Just View of the British Stage, or Three Heads are Better than One.”

Engraved by T. Cook. Publisher not identified, 1725. Oblong, uncolored.

Harvard Theatre Collection, HTC 31,174. (BM 1,762.)

“Scene Newgate” — the London prison where criminals were executed.

Hogarth depicts theatrical authors and managers as criminals guilty of offending the public with their plays, and for whom hanging is an appropriate penalty.

As Robert Wilks, Colley Cibber, and Barton Booth discuss their future plays, and play with puppets on a small stage, the ghost of Ben Jonson rises from beneath the stage, holding a candle. Above the characters are nooses, one man at right already hanging from a rope.

5. *Artist not identified.*

"He Revels with Common Whores at a Tavern in Drury Lane."

Engraver not identified. Publisher not identified, 1735 (?). Oblong, uncolored.

Ernest Lewis Gay Collection, Bequest, 1927.

Harvard Theatre Collection, HTC 13,739. (BM 2,200.)

This is a skillfully drawn scene, clearly influenced by William Hogarth's engravings for *The Rake's Progress* (especially Plate 3, the Tavern Scene, BM 2,188). Portraits from *The Beggar's Opera* are hung on the wall.

A key to the print, showing the corresponding part of the image to the verse caption, is also given.

2. *Stage Personalities*

EDMUND KEAN

6. George Cruikshank, 1792–1878. (?)

"Richard Harris'd, or The Wolves Too Keen."

Engraved by George Cruikshank (1792–1878). Published by J. Sidebotham, London, March 8, 1817. Oblong, colored.

Harvard Theatre Collection, HTC 31,130. (BM 12,919.)

The young Junius Brutus Booth (1795–1852) was engaged at Covent Garden expressly to rival the popular Edmund Kean (1789–1833) at Drury Lane; but after quarrelling with Thomas Harris over the meager salary offered to him, he joined Kean at Drury Lane and played Iago to Kean's Othello.

A riot took place at Covent Garden on February 25, 1817, as Booth attempted to play Richard III after having failed to appear three days earlier to a packed audience at Drury Lane where he was to have played Iago.

Thomas Harris was the manager of Covent Garden Theatre. (The title is a pun on his name and "harassed.") The Wolves Club was a tavern society founded and presided over by Kean, who devoted themselves to driving Booth from the London stage.

7. Robert Cruikshank, 1789–1856.

“Wolves Triumphant, or A Fig for Public Opinion.”

Engraver not identified. Published by John Fairburn, London, January 1825. Oblong, colored.

Harvard Theatre Collection, HTC 31,007. (BM 14,865.)

When Edmund Kean (1789–1833) reappeared as Richard III at Drury Lane on January 24, following a scandalous adultery trial, the theatre was packed with his opponents and supporters intent on a disruption.

The cuckold Robert Albion Cox, the plaintiff in the trial, is shown wearing antlers. The wolves are an allusion to the Wolves Club, a tavern society founded by Kean, which served to support him and to create disturbances to confound his competitors. The words “Veluti in Speculum” above Richard’s tent refer to the motto rendered above the proscenium of Covent Garden Theatre.

8. Charles Williams.‡

“The Judgment of Brutus, or The Dramatic Censor.”

Signed “Tedis inv’t.” Engraver not identified. Published by J. Sidebottom, London, April 1 (“April Fool Day”), 1819. Oblong, colored.

Harvard Theatre Collection, HTC 31,096. (BM 13,368.)

“Hark thee fellow How art thou called A Fool – Brutus.”

This is a satire on the dispute between the actor-manager Edmund Kean (costumed as Brutus) and the playwright Charles Bucke (1781–1846), who made a public complaint against Kean for promising to produce one of his plays and then refusing to produce it. The play was finally produced, but riotous audiences damned it by the second performance.

One of the caricature’s inscriptions reads “That prodigy of an Actor Mr. K [Kean] will shortly appear in a New Character as the Bully in — Bug-Bears for poor Authors.” The fat man behind Kean’s chair is the actor Alexander Rae.

9.* Charles Williams.‡

“New Reading, or Shakespeare Improved.”

Engraver not identified. Published by Thomas Tegg, London, 1819. Publisher’s no. 347. Oblong, colored.

Harvard Theatre Collection, HTC 31,114. (BM 13,366.)

“Humbly Dedicated to the Keen Critic of Drury Lane, by a Poor Author.”

This dedication alludes to Charles Bucke, the “poor author,” whose play was



10. "Hamlet in Scotland. A Large Manager in a Great Character." Caricature by Robert Dighton, 1752–1814. Published December 6, 1794. Stephen Kemble, 1758–1822, as Hamlet.

eventually rejected by Kean, although he had previously agreed to accept it for Drury Lane Theatre.

"A Hobby! A Hobby! My Kingdom for a Hobby!!!" Edmund Kean (1789–1833) and Junius Brutus Booth (1796–1852) are shown on the battleground in Shakespeare's *Richard III*. Richard calls for a velocipede (a "hobby," or hobby-horse). This is in part an allusion to Booth's youth.

THE KEMBLE

10.* Robert Dighton, 1752–1814.

"Hamlet in Scotland. A Large Manager in a Great Character."

Engraved by the artist. Publisher not identified, December 6, 1794. Upright, colored.

Harvard Theatre Collection. (BM. 26,915.)

The rotund actor Stephen Kemble (1758–1822), brother of John Philip Kemble, as Hamlet.

It might be remembered, in Dighton's (and perhaps Kemble's) defense, that in speaking of her son Hamlet, Queen Gertrude says, "He's fat, and scant of breath."

11. *Artist not identified.*

"The Rape of Proserpine, A Dramatic Tail."

Engraver not identified. Published by James Aitken, London, February 15, 1795. Oblong, uncolored.

Harvard Theatre Collection, HTC 31,146. (BM 8,730.)

The manager John Philip Kemble tries to persuade the singer, dancer, and actress Maria Theresa De Camp (1774–1838) that she should be willing to play any part, including male roles. In 1792 she had played Captain Macheath in *The Beggar's Opera*.

A document reads "Articles of Agreement ... Del Campo & Mr. Bombast. She must have no objection to take any Male Part whatever in either Tragedy Comedy or Farces thats offerd to Her." She objected to this clause in her contract, but ultimately agreed to it.

Miss De Camp married Kemble's younger brother Charles in 1806.

12. James Gillray, 1756–1815.

"Theatrical Mendicants, Relieved."

Engraved by the artist. Published by Hannah Humphrey, London, January 15, 1809. Oblong, colored.

Harvard Theatre Collection, HTC 31,156. (Not in BM. Ref. BM 11,413.)

"Have Pity upon all Our Aches and Wants!"

Following the burning of Covent Garden Theatre on September 20, 1808, the Kembles — Sarah Siddons, Charles Kemble, and John Philip Kemble — solicit funds for its reconstruction. They are shown outside Northumberland House; Hugh Percy, Duke of Northumberland, answers the door.

13. Isaac Cruikshank, 1764–1811.‡

"Is This a Rattle Which I See before Me?"

Engraver not identified. Published by S. W. Fores, London, October 30, 1809. Oblong, colored.

Harvard Theatre Collection, HTC 31,124. (BM 11,422.)

The actor John Philip Kemble (1757–1823) is shown as Macbeth, with a child's rattle (signifying the child actor, William Henry West Betty) taking the place of the spectral dagger. Kemble's great popularity on the London stage was eclipsed by the child actor Master Betty (1791–1874), who took up the part of Macbeth, Kemble's most popular role.

14. Charles Williams.‡

"Theatrical Jealousy, or The Rival Queens of Covent Garden."

Engraved by the artist.‡ Published by J. Sidebotham, London, June 1816. Colored.

Harvard Theatre Collection, HTC 31,171. (BM 12,829.)

"Vide the late extraordinary re-appearance."

The preëminent tragic actress Sarah Siddons (1755–1831) retired from the stage in 1812, but made occasional re-appearances at benefit performances. In June 1816 she returned to the stage at the request of Princess Charlotte, to play the role of Lady Macbeth. Eliza O'Neill (1791–1872) was a much-admired tragic actress who made her debut at Covent Garden in 1814.

Mrs. Siddons is shown with her brothers, John Philip Kemble, and Charles Kemble. Although the two actresses are dressed similarly, the fashion becomes the younger actress but not the older one.

15. Robert Seymour (?).

"The Rival Actresses."

Published by Thomas McLean, London, January 1830. Lithograph, oblong, colored.

Harvard Theatre Collection, HTC 31,128. (Not in BM.)

The beautiful Frances Anne Kemble (1809–1893), daughter of the actor Charles Kemble, is shown in her role of Belvidera in Thomas Otway's play *Venice Preserv'd*.

In the season of 1829–1830 she was so popular as Juliet at Covent Garden that the managers of one of the minor theatres in London, the Adelphi, in order to win their audience back, engaged a rival actress — Mademoiselle d'Gelk, the celebrated acting elephant, referred to in this caricature as “Her Majesty of Siam.” Mademoiselle d'Gelk also proved to be a success, and she and Fanny Kemble “shared the town between them — each being the greatest in her line.”

This print is the latest example in this exhibition, and the only example shown of the relatively new process of lithography.

RICHARD BRINSLEY SHERIDAN

16.* Thomas Rowlandson, 1756–1827.†

“A Theatrical Candidate.”

Engraved by the artist. ‡ Publisher not identified, 1797 (?). Oblong, colored.

Harvard Theatre Collection, HTC 31,131. (BM 9,086.)

The scene shows, at right, Richard Brinsley Sheridan (1751–1816), manager of the Theatre Royal, Drury Lane, interviewing an applicant for a place at the theatre. Sheridan points out that the candidate shows every possible disability and disadvantage, but the candidate retorts that he shares each of these characteristics with some of the prominent actors of the day, and even more singularly, he has these same flaws all at once.

17. Isaac Cruikshank, 1764–1811.

“The Hopes of the Family — A Chip of the Old Block.”

Engraver not identified. Published by S. W. Fores, London, July 9, 1807. Oblong, colored.

Harvard Theatre Collection, HTC 31,079. (BM 10,747.)

The caricature is sub-captioned “The Inheritor of his Father’s Virtues! D— all Crafts but Which Craft?” (The word “witchcraft” is a pun — “which craft?” — stage or politics?) The print shows Richard Brinsley Sheridan with his son, Thomas; its title is taken from the old political phrase, “The Hopes of the Party,” the last word altered to “Family.”

The elder Sheridan, shown as an inebriate, was a Member of Parliament as well as the manager of Drury Lane Theatre. His son Thomas followed in his footsteps both in politics and in theatrical management. Sheridan tried, unsuccessfully, to secure his son’s return to Parliament; Thomas Sheridan is shown being sent unceremoniously from the “House.”



A THEATRICAL CANDIDATE.

A Candidate for the stage lately applied to the Manager of Drury-lane Theatre for an engagement. After he had exhibited specimens of his various talents, the following dialogue took place between the Manager and him.

"*Do you stutter?*" "*No, did Mr. Inchbald.*" "*You are lame of a leg.*" "*So was Foote.*" "*You are knock-kneed.*" "*So is Wroughton.*" "*You have a d—nd ugly face.*" "*So had Weston.*" "*You are very short.*" "*So was Garrick.*" "*You squint abominably.*" "*So does Lewis.*" "*You are a mere monotonous mannerist.*" "*So is Kemble.*" "*You are but a miserable copy of Kemble.*" "*So is Barrymore.*" "*You have a perpetual whine.*" "*So has Pope.*" "*In comedy you are quite a buffoon.*" "*So is South.*" "*You sing as ill as you act.*" "*So does Kelly.*" "*But you have all these defects combined.*" "*So much the more singular.*"

16. "A Theatrical Candidate." Caricature by Thomas Rowlandson, 1756–1827. Publisher not identified, 1797 (?). Richard Brinsley Sheridan, 1751–1816, manager of the Theatre Royal, Drury Lane, interviewing an applicant for a place at the theatre.

MASTER BETTY

18. *Artist not identified.*

"Theatrical Amusement, or Tossing-up for the Young Roscius."

Engraver not identified. Published by William Holland, London, December 5, 1804. Oblong, colored.

Harvard Theatre Collection, HTC 31,154. (*Not in BM.*)

The child actor William Henry West Betty (1791–1874) is shown with Thomas Harris, manager of Covent Garden, and Richard Brinsley Sheridan, manager of Drury Lane, who were in competition to obtain the services of the "Young Roscius."

19. *Artist not identified.*

"The Introduction."

Signed J. B., presumably "John Bull." Engraver not identified. Published by D. Fenton, London, December 10, 1804. Oblong, colored.

Evert Jansen Wendell Collection, Bequest, 1918.

Harvard Theatre Collection, HTC 31,080. (BM 10,320.)

As King George III and Queen Charlotte inspect the young actor William Betty through their magnifying glasses, the obsequious theatre manager Richard Brinsley Sheridan spouts encomiums of the young prodigy: "The Wonder of the Theatrical World. — A Diamond amongst pebbles — A Snow drop in a mud pool — The Golden Fleece of the Morning Chronicle! — The Idol of the Sun! — The Mirror of the Times! — The Glory of the Morning Post. — The Pride of the Herald — and the finest Cordial of the Publicans Advertiser!"

Master Betty's diminutive size — he was a normal-sized youth — was often exaggerated in caricatures. His Scots cap refers to his popular role of Norval in John Home's play *Douglas*.

20. *Artist not identified.*

"The Young Roscius and Don John, On the Theatrical Pegasus."

Signed J. B., presumably "John Bull." Engraver not identified. Published by S. W. Fores, London, December 10, 1804. Oblong, colored.

Collection of Evert Jansen Wendell, Bequest, 1918.

Harvard Theatre Collection, HTC 31,002. (BM 10,319.)

"Young Roscius" was a common term of hyperbole used to describe a precocious child, referring to Roscius Gallus, Quintus (ca. 126–62 B.C.), a Roman actor contemporary with Cicero, born to slavery, who, by studying

the most accomplished senators, became famous especially for his elegance on the stage.

"Don John" is the actor John Philip Kemble (1757–1823), the reigning tragedian. Master Betty rides Pegasus, with John Philip Kemble behind, clinging to the crupper. Betty explains, referring to his own greater popularity, "When two ride on a Horse, one must ride behind you know!"

21. *Artist not identified.*

"Lady Randolph and Douglas."

Engraver not identified. Published by William Holland, London, December 21, 1804. Oblong, colored.

Harvard Theatre Collection, HTC 31,152. (*Not in BM.*)

Master Betty made his London debut on December 4, 1804, and was engaged to act both at Drury Lane and Covent Garden. One of his popular roles was the title role in Douglas. He is shown with Sarah Siddons, sister of John Philip Kemble; the effect of his popularity was to eclipse that of those two most famous personages of the stage of that time.

22. Charles Williams.‡

"The Young Roscius Weighing the Manager's Gold."

Signed "Charles." Engraved by the artist. Publisher not identified, January 1, 1805. Oblong, colored.

Harvard Theatre Collection, HTC 31,000. (*Not in BM.*)

The young actor Master Betty, advertised as the "Young Roscius," is shown bound by a heavy golden chain to the theatre managers Richard Brinsley Sheridan, of Drury Lane, and Thomas Harris, of Covent Garden, both of whom attempted to secure his services.

23. Charles Williams.‡

"The Extinguisher."

Engraver not identified. Published by S. W. Fores, London, January 3, 1805. Upright, colored.

Harvard Theatre Collection, HTC 31,081. (*BM 10,457.*)

"Polonius. When Roscius was an Actor at Rome. Hamlet. Buzz! Buzz! Buzz! (Shakespeare)."

Against a London background, winged Fame holds the "Young Roscius" (William Henry West Betty) in her hand, over a tall column naming the displaced actors, Kemble, Cooke, etc. The title refers to the candle-snuffer, extinguishing the fame of his predecessors, including John Philip Kemble,

George Frederick Cooke, and others.

The print bears the advertisement, "Folios of Caricatures Lent Out for the Evening." It was a popular social pastime to pore over the latest caricatures in company.

24. Isaac Cruikshank, 1764–1811.‡

"Young Roscius and His Pappa, in Company with John Bull."

Engraver not identified. Published by S. W. Fores, London, January 4, 1805. Oblong, colored.

Collection of Evert Jansen Wendell, Bequest, 1918.

Harvard Theatre Collection, HTC 31,003. (BM 10,458.)

With a pencil drawing of the same subject,

Harvard Theatre Collection, HTC 31,004.

The young actor William Henry West Betty is shown with his father and the ever-present John Bull, a sort of representative British everyman. Tattered portraits of John Philip Kemble and Sarah Siddons can be seen hanging neglected on the wall.

The triple ostrich plumes behind Master Betty's chair, an emblem suggesting the Prince of Wales, indicates Betty's popular role as the Prince Hamlet.

The print is shown with the original pencil sketch. In the process of etching, the print is reversed from the original drawing.

25.* James Gillray, 1756–1815.

"The Theatrical Bubble, Being a New Specimen of the Astonishing Powers of the Great Politico-Punchinello, in the Art of Dramatic Puffing."

Engraved by the artist. Published by Hannah Humphrey, London, January 7, 1805. Upright, colored.

Harvard Theatre Collection, HTC 31,167. (BM 10,459.)

Richard Brinsley Sheridan is shown with a soap-bubble pipe, having "puffed up" Master Betty (shown here in the role of Norval in John Home's play *Douglas*) at Drury Lane Theatre. The young phenomenon is shown under the Caesarian words of triumph, "Veni Vidi Vici."

This rich caricature, an excellent example of Gillray's art, includes a large number of references to Sheridan's management of Drury Lane Theatre, and to the always-precarious theatrical business.



The Theatrical BUBBLE :—being a new specimen of the astonishing Powers of the great Politico-Punchinello, in the Art of Dramatic Puffing—
published for the Author, by H. Humphrey at 25, Market Street, London. — Vide New method of Raising & Winding.

25. "The Theatrical Bubble, Being a New Specimen of the Astonishing Powers of the Great Politico-Punchinello, in the Art of Dramatic Puffing." Caricature by James Gillray, 1756-1815. Published by Hannah Humphrey, January 7, 1805. Richard Brinsley Sheridan, 1751-1816, with Master Betty.

JUVENILE PERFORMERS

26.* George Moutard Woodward, ca. 1760–1809.‡

“John Bull in Lilliput, or Theatricals for the Nineteenth Century.”

Signed J. B., presumably “John Bull.” Engraved by Charles Williams (?).‡ Published by S. W. Fores, London, February 1805. Oblong, colored.

Harvard Theatre Collection, HTC 31,140. (BM 10,460.)

“Boys and Girls come out to play | The Moon does shine as bright as Day, | Come with a hoop, come with a call, | Come with a good will, or not at all.”

John Bull plays the violoncello before a miniature stage on which the many “Roscius” child prodigies — the Real Young Roscius, the Glasgow Roscius, the Little Siddons, the Infant Billington, the Dublin New Roscius, and the Little Orpheus — are shown dancing to his tune.

The success of Master Betty led to a fashion for juvenile Roscii and Rosciae. Later in 1805, the year in which this caricature appeared, a version of John Home’s play *Douglas* featuring all juvenile actors was produced at the Haymarket Theatre.

27. Charles Williams.‡

“The Genius of Theatricals Bringing John Bull to His Senses!!!”

Engraver not identified. Published by S. W. Fores, London, January 28, 1806. Oblong, colored.

Harvard Theatre Collection, HTC 31,087. (BM 10,635.)

The child actor William Henry West Betty, with the famous actors John Philip Kemble and his sister, Sarah Siddons. John Bull sits on the ground; Master Betty wears the Highland dress of Norval in John Home’s play *Douglas*, one of his popular roles.

The “Genius of Theatricals,” a young woman with butterfly wings, takes off a fool’s cap from John Bull’s head, suggesting that he has come out of his foolish enchantment for juvenile actors.

The Miss Mudie referred in the print to was another of the juvenile performers of the time, not so capable as Betty, whose limitations were to some extent responsible for the end of the fad. Betty was to leave London later in 1806, and played in the provinces for two years more.

28. Charles Williams (?).

“A Cart Load of Young Players on Their Journey to London.”

Engraver not identified. Published by William Holland, London, (Month?) 11, 1817. Oblong, colored.



26. "John Bull in Lilliput, or Theatricals for the Nineteenth Century." Caricature by George Moutard Woodward, ca. 1760–1809. Published by S. W. Fores, London, February 1805. The assortment of child performers before the British public, in the person of John Bull.

Harvard Theatre Collection, HTC 31,048. (BM 11,771.)

John Bull and the many flash-in-the-pan juvenile actors of the period.

The countryman driver says: "I never had such a troublesome Cargo, in all my born days — they will sartainly kill one another before they reach the 'Tropolis." The cart bears the label, "To Messrs. Harris and Kemble, London," indicating the managers of the two patent theatres.

The caricature refers to the appearance of several young actors, new to London, at Covent Garden, as manager Thomas Harris and John Phillip Kemble, his counterpart at Drury Lane, engaged actors at low salaries to replace some former favorites who were let go for being overly demanding.

MARIA FOOTE

29. Henry Heath, 1757–1834.†

"Public Exposure, or They Have Put Their Foot in It."

Engraver not identified. Published by S. W. Fores, London, January 6, 1825. Oblong, uncolored.

Harvard Theatre Collection, HTC 31,022. (BM 14,859.)

The popular and beautiful actress Maria Foote (1798–1867) is shown between Colonel William Berkeley and Joseph Hayne. Miss Foote sued Hayne ("Pea Green" Hayne, for the color of his coats) for breach of promise of marriage. The case was tried in the Court of King's Bench, Westminster, before the Lord Chief Justice Abbott, on December 21, 1824; she won a judgement of £3,000. Colonel Berkeley, the future Earl Fitzhardinge, was Miss Foote's earlier lover, by whom she had two illegitimate children.

30. Henry Heath, 1757–1834 (?).

"Paying Their Footing!! or The Public Judgment, John Bull on the Bench."

Engraver not identified. Published by S. W. Fores, London, January 12, 1825. Oblong, colored.

Harvard Theatre Collection, HTC 31,172. (BM 14,860.)

Colonel William Berkeley, Maria Foote, and Joseph Hayne.

Maria Foote had been Colonel Berkeley's mistress for five years, having had two children with him. Joseph Hayne, a rich and foolish young man-about-town (shown as a lunatic in a strait-jacket), had also been courting Miss Foote, ultimately resulting in a breach of promise court case. John Bull is shown as the Judge.

31. George Cruikshank, 1792–1878.‡

“Agitation. Declaration.”

Signed “G>.” Publisher not identified, 1825 (?).‡ Oblong, colored.

Harvard Theatre Collection, HTC 31,148. (*Not in BM.*)

Joseph Hayne is shown courting Maria Foote (later the Countess of Harrington).

ELIZABETH FARREN

32. James Sayers, 1748–1823.

“A Puff Off.”‡

Engraver not identified. Publisher not identified, 1781 (?). Oblong, uncolored.

Harvard Theatre Collection, HTC 31,147. (BM 6,359A.)

Although this etching has the title “A Scene in the Fair Circassian,” the caricature was originally published with the title “A Puff Off,” which was omitted when this reprinting was made and the upper legend was added instead.

Elizabeth Farren (1759–1829) plays Almeida and Robert Bensley plays Omar in Samuel Jackson Pratt’s play *The Fair Circassian*, which was produced at Drury Lane Theatre in 1781, the time of this print. (A Circassian is a native of the Caucasus mountain region near the Black Sea.)

The caricature suggests that Miss Farren cinched her stays so tightly that she was cut in two.

33. James Gillray, 1756–1815.

“Contemplations upon a Coronet.”

Engraved by the artist. Published by Hannah Humphrey, London, March 20, 1797. Etching and aquatint, colored.

Harvard Theatre Collection, HTC 31,049. (BM 9,074.)

The actress Elizabeth Farren (1759–1829), who was called the “Queen of Comedy” by Horace Walpole, shown at the time of her marriage to the Earl of Derby. On her dressing-table his coronet sits atop a wig-stand.

Lord Derby had been a Member of Parliament, a prominent Whig, and a famous hunter. His marriage with Elizabeth Farren was the subject of much comment, since it took place with what was seen as unseemly haste after his first wife’s death.

CATHERINE TYLNEY-LONG

34. George Cruikshank, 1792–1878.

“Princely Piety, or The Worshipers at Wanstead.”

Engraver not identified. Published in The Scourge by M. Jones, London, December 1, 1811. Oblong, colored.

Harvard Theatre Collection, HTC 31,018. (BM 11,744.)

The heiress Catherine Tylney-Long (1789–1825), at center, has risen well up the stairway marked with the phases of life. Among her suitors, shown, are Sir Lumley Skeffington (holding a lorgnette and offering her an ode), the amateur actor Robert “Romeo” Coates, the Baron de Geramb, a military adventurer from Spain, and the Duke of Clarence, who, having parted from Dorothy Jordan, his mistress of twenty years, made repeated proposals to her but was refused. She eventually accepted a proposal from Lord William Wellesley-Pole, who had fought a duel over her, and who upon their marriage changed his name to William Pole-Tylney-Long-Wellesley.

Wanstead House, which had cost more than £360,000, was a portion of Catherine Tylney-Long’s fortune.

MADAME VESTRIS

35. *Artist not identified.*

“The Select Vestry-men, A Scene from The Beggar’s Opera.”

Engraver not identified. Published by S. W. Fores, London, January 5, 1827. Oblong, colored.

Harvard Theatre Collection, HTC 31,139. (*Not in BM.*)

At center, Lucia Elizabeth Vestris, known as Madame Vestris (1797–1856), is dressed as Don Giovanni, one of her favorite characters, surrounded by six admirers, including Thomas Duncombe, Second Lieutenant Charles Gore, and Captain Thomas Best. A caption suggests her rakish character of Captain Macheath in *The Beggar’s Opera*, “How happy could I be with either | Were t’other dear charmer away,” suggesting that she had her pick among many admirers.

The actor Charles Kemble (1775–1884) is shown asking her to play a male part, as his wife had done.

The caption, “Vestry-men,” is a pun on her name, and probably gives an indication of how her name was pronounced. She came of a French family.



36. "Giovanni in London, or Plucking Chickens Before They Are Full Feathered, à la Vestris." Caricature by Robert Cruikshank, 1789–1856. Published by S. W. Fores, London, June 26, 1824. Madame Vestris (Lucia Elisabeth Vestris), 1797–1856, in a coach with two young admirers.

36.* Robert Cruikshank, 1789–1856.‡

“Giovanni in London, or Plucking Chickens Before They Are Full Feathered, à la Vestris.”

Engraver not identified. Published by S. W. Fores, London, June 26, 1824. Oblong, colored.

Evert Jansen Wendell Collection, Bequest, 1918.

Harvard Theatre Collection, HTC 31, 088. (*Not in BM.*)

“The very Stones look up to see | Such very gorgeous Harlotry | Shameing a Virtuous Nation.”

Madame Vestris (Lucia Elisabeth Vestris, 1797–1856) is shown in a coach with two young admirers. She is wearing the costume of the rakish Don Giovanni, one of the many “trouser” parts for which she was famed.

First performed in 1817 and remaining one of her most popular roles, Don Giovanni is not a role in Mozart’s famous opera, but rather in a musical burlesque by William Thomas Moncrieff (1794–1857) called *Giovanni in London; or, The Libertine Reclaimed*, in which Don Giovanni is expelled from hell to an even worse place — London.

The actor Charles Kemble and his wife, Maria De Camp, are also shown, because Miss De Camp had earlier been required to play trousers roles against her will.

AUGUSTE VESTRIS

37. *Artist not identified.*

“A Vestrician Dish, or Caper Sauce for a Goose Pye.”

Engraver not identified. Published by F. Assen and J. Jones, London, June 16, 1781.

Upright, mezzotint with wash.

Harvard Theatre Collection, HTC 31,020. (BM 5,907.)

The dancer Auguste Vestris (1760–1842) appears on stage as a capering fox, all the audience as geese. His father was a society dancing master, and his daughter was the famous Madame Vestris.

The caricature accompanies a humorous ballad by G. S. Carey.

“ROMEO” COATES

38. *Artist not identified.*

“An Amateur’s Dream.”

Signed “The Caricaturist General.” Engraver not identified. Published in The Satirist, London, January 1, 1812. Oblong, uncolored.

Harvard Theatre Collection, HTC 31,031. (BM 11,934.)

Robert Coates (1772–1848), widely mocked as “Romeo Coates,” was a fashionable amateur actor who challenged the great tragedians on the London stage, but whose exaggerated manner drew crowds for purposes of ridicule.

Coates, reclining on a sofa, recites a line from *Romeo and Juliet*, the play that gave him his sobriquet: “O heavy lightness! Serious vanity! Misshapen chaos of well-seeming forms!” Shakespeare is shown rising through the stage trap, saying “Oh Romeo! Romeo! wherefore art thou Romeo?” Coats’s princely plumed hat lies nearby.

This caricature appeared in the monthly magazine *The Satirist*, or the *Monthly Meteor*, which was published from 1807 to 1814.

Legends read: “Is This That Gallant Gay Lothario” and “Vide the Fair Penitent,” referring to Coates’s role at the Haymarket Theatre in the previous year.

39.* Charles Williams.

“Dramatic Action Illustrated, or Hamlet’s Advice to Players.”

Engraver not identified. Published by Thomas Tegg, London, 1811. Oblong, colored.

Harvard Theatre Collection.

“Suit the Action to the Word, and the Word to the Action. Dedicated to the Celebrated Amateur of Fashion.” This is the way in which the amateur actor Robert Coates (“Romeo Coates,” 1772–1848) described himself in theatrical bills.

In six compartments, Coates’s erratic and exaggerated style of performance is ridiculed as he acts out a phrase (“Through the wide circle of ten revolving years”) as if it was a game of charades.

The title refers, of course, to the famous instructions given to the players by Hamlet, in which he enjoins the actors from displaying any exaggeration or unnaturalness.

40. Charles Williams.‡

“The Gay Lothario, the Great and Celebrated Amateur of Fashion.”

Published by William Holland, London, December 11, 1811. Oblong, colored.

Harvard Theatre Collection.

Robert Coates (1772–1848), born in the West Indies to a wealthy family, called himself an “amateur of fashion.” He appeared as Romeo in Bath in 1810, and as Lothario in Nicholas Rowe’s tragedy *The Fair Penitent* at the Haymarket Theatre, London, on December 9, 1811, most often appearing in benefit performances without taking a fee and thus protecting his amateur

status and to some extent his self-esteem. The affected and exaggerated performance made Coates a laughing-stock, soon afterward mimicked by the comedian Charles Mathews as "Romeo Rantall."

In this caricature, Coates wears his preposterous plumed hat and a white costume, with sword in hand, grinning as he gives Lothario's dying speech from *The Fair Penitent*. The gleeful audience — presumably ridiculing the actor — shout "Bravo — Encore."

EDWARD TOPHAM

41. *Artist not identified.*

"The Moment of Imagination."

Engraver not identified. Published by W. George, London, January 13, 1785. Square (slightly oblong), colored.

Harvard Theatre Collection, HTC 31,122. (BM 6,840.)

Captain Edward Topham (1751–1820), holding a quill, before a table that he has apparently upturned in frenzied creativity, inspired by a portrait of Sarah Siddons. Various prologues and epilogues scattered about, each devoted to a different actress. His parrot calls him by the name "Captain Prologue," a name given to him because he turned out so many such odes and tributes.

Topham was a gentleman writer who published many books on biography, travel, and history; he was also a caricaturist.

42. *Artist not identified.*

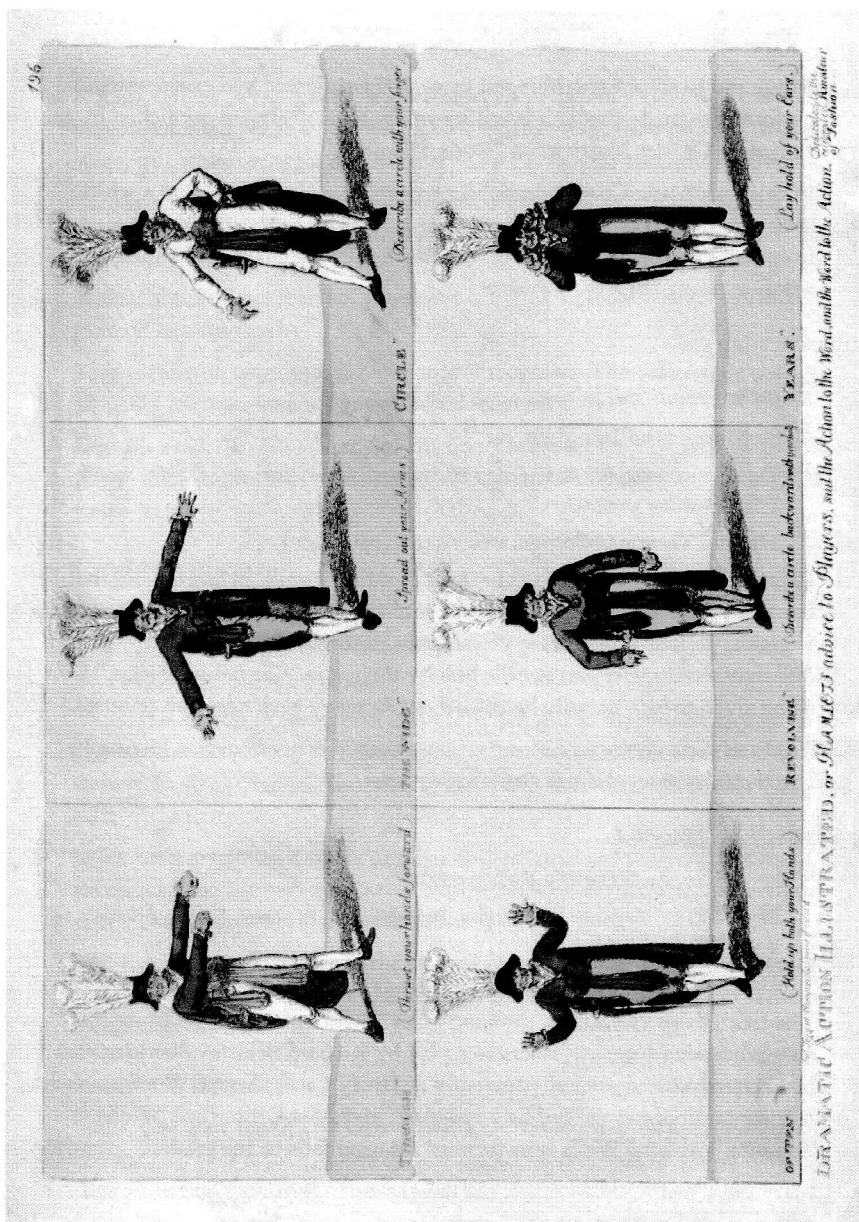
"The Critic, or Tragedy Rehearsed."

Signed "R. T." Engraver not identified. Published by S. W. Fores, London, February 24, 1786. Oblong, colored.

Harvard Theatre Collection, HTC 31,055. (BM 7,058.)

The title of this caricature, showing Mary Wells and Captain Edward Topham rehearsing together, refers to a play by Richard Brinsley Sheridan that had been produced several years early at Drury Lane Theatre. Topham wears regimental uniform, cocked hat, eye-glass, and a book inscribed "Wells | Topham." As Mrs. Wells runs forward a dagger falls to the ground.

Mary Leah Wells (1762–1829), the daughter of a Birmingham carver and gilder, made her debut on the London stage in 1781. She was a celebrated beauty and popular actress, playing roles such as Jane Shore in Nicholas Rowe's *Tragedy of Jane Shore*, Mrs. Page in *The Merry Wives of Windsor*, and Fatima in Garrick's *Cymon*. After an unhappy marriage with an actor, she maintained a liaison with Edward Topham, a playwright and journalist, by



39. "Dramatic Action Illustrated, or Hamlet's Advice to Players. Suit the Action to the Word, and the Word to the Action. Dedicated to the Celebrated Amateur of Fashion." Caricature by Charles Williams. Published by Thomas Tegg, London, 1811. The actor Robert Coates ("Romeo Coates"), 1772–1848, the "amateur of fashion," interpreting a phrase.

whom she had three daughters. Topham (the "Critic" of the title) deserted her for another woman, taking their three daughters. Mrs. Wells's second husband, a Moorish Jew who was secretary to the ambassador from Morocco, left her in destitute means.

JOHN LISTON

43. William Heath, 1795–1840.

"P. Pry's Address to the Public."

Presumably engraved by the artist. Published by Thomas McLean, London ("Sole publisher of W. Heath's Caricatures"), July 6, 1829. Upright, uncolored.

Harvard Theatre Collection, HTC 31, 102. (*Not in BM.*)

The comedian John Liston (1776–1846) is shown in his most popular role, the nuisance Paul Pry.

The point of the print, however, is to draw public attention to pirated versions, and to state that in the future, Heath would use his own name, and no print would be genuine — genuinely his, that is — unless it bore both his name and that of his publisher.

GEORGE FREDERICK COOKE

44.* *Artist not identified.*

"Evil Spirits at Work, or King Richard Overcome."

Engraver not identified. Published by Walker, London, January 1810. Upright, colored.

Evert Jansen Wendell Collection, Bequest, 1918.

Harvard Theatre Collection, HTC 31, 051. (*Not in BM.*)

George Frederick Cooke (1756–1811) bore an unlikely figure for a tragedian — unprepossessing and intemperate, yet he was beloved of audiences and his fellow actors.

He first appeared in London at the Haymarket Theatre in 1778, but it was not until 1894, playing Othello in Dublin, that he achieved any special distinction. In 1801 he appeared in London as Richard III, Iago, Shylock and Sir Giles Overreach; he was a rival of John Philip Kemble, although at times they acted together.

Cooke's intemperate habits grew more and more notorious, and on at least one occasion the curtain had to be rung down owing to the audience hissing his drunken condition.



EVIL SPIRITS at WORK or King Richard overcome.

44. "Evil Spirits at Work, or King Richard Overcome." Artist not identified. Published by Walker, London, January 1810. The actor George Frederick Cooke, 1756–1811, under the influence of drink.

DAVID GARRICK

45. *Artist not identified.*

"The Theatrical Steel-yards of 1750."

Engraved by Patrick O'Brian. Publisher not identified, April 27, 1751. Oblong, uncolored.

Harvard Theatre Collection, HTC 31,016. (BM 3,090.)

Among the theatrical figures represented are Henry Rich, Henry Woodward, Margaret Woffington, Barry Spranger, James Quin, Susannah Cibber, and David Garrick.

The great actor Garrick (1717–1779), who had died two years earlier, weighs more in the balance of esteem than all of his contemporaries and predecessors combined.

3. *Affairs and Scandals*

CHARLOTTE COX AND EDMUND KEAN

46.* George Cruikshank (?).

"Keen-ish Sport in Cox's Court!! or Symptoms of Crim. Con. in Drury Lane, May 1824."

Signed "Cox fecit." Engraver not identified. Published by John Fairburn, London, May 1824. Oblong, colored.

Harvard Theatre Collection, HTC 31,097. (BM 14,710.)

"Crim. Con." was a legal term that any adult of the period would have understood: it stood for "criminal conversation," in other words, adultery. The actor Edmund Kean (1789–1833) was sued by Robert Albion Cox, the husband of his mistress, Charlotte Cox. The case was widely followed in the newspapers and often represented by caricaturists. Here, Kean, dressed as Richard III, sits on Mrs. Cox's lap. Her husband, Robert Albion Cox, a gold refiner (hence references in the captions), wearing an Alderman's chain, looks in through the window, with the cuckold's antlers and horns on his head.

47. Lewis Marks.

"The Court of King's Bench Turned into a Cock-Pit, or 800 Symptoms of Kean Sport."

Engraver not identified. Published by E. King, London, January 1825. Oblong, colored.

Harvard Theatre Collection, HTC 31,056. (BM 14,863.)

Edmund Kean, recognizable in his costume of Richard III, appears in court to answer charges of Criminal Conversation with Charlotte Cox. But in the

celebrated adultery trial of Cox vs. Kean (the Cox being Robert Albion Cox, Mrs. Cox's wronged husband), it was revealed that Mrs. Cox had also conducted an affair with one Watmore after she had broken off with Edmund Kean; Cox asked for £2,000 in damages from Watmore, but the judgement was for £800.

It was impossible for humorists to resist making puns on the names of their subjects: Keen—Kean, Foot—Foote, Sherry-Sheridan, Melon—Mellon, Cock—Cox, and Cat—Catalani are just a few of the most obvious examples.

48. Charles Williams.‡

"A Theatrical Dressing-Room, or Trunks and Leggings."

Engraver not identified. Published by John Fairburn, London, January 21, 1825. Oblong, colored.

Harvard Theatre Collection, HTC 31,169. (BM 14,862.)

This caricature was published as the frontispiece plate to a sensationalized transcript of "Cox vs. Kean," the Criminal Conversation trial against Kean, published by John Fairburn, a well-known purveyor of lurid literature as well as caricatures and cheap juvenile prints.

Kean is, as usual in caricatures, dressed as Richard III; Mrs. Cox appears to be wearing Kean's leggings, or trunk hose. In the course of the trial it was revealed that Alderman Cox had often taken his wife to Kean's dressing-room at Drury Lane, and had allowed her to remain there while Kean changed his clothing in full view of both.

"Little Breeches" was Kean's pet name for Mrs. Cox, as revealed in letters presented as evidence at the trial.

DOROTHY JORDAN AND THE DUKE OF CLARENCE

49. Isaac Cruikshank, 1764–1811.‡

"Mrs. Pickle's Mistake, or The New Papa Disappointed with Justice Shallow's Attempt to Charm the Brutes."

Presumably engraved by the artist. Published by S. W. Fores, London, March 15, 1791. Upright, uncolored.

Harvard Theatre Collection, HTC 31,145. (BM 7,835.)

"Pickle" was a role in *The Spoiled Child*, which was first produced at a benefit performance for Mrs. Jordan in 1790, and later became a nickname for her.

William, Duke of Clarence, dressed as a nurse, empties a chamber pot (a "jordan" with the Duke's initials) onto Richard Ford, a London magistrate and Member of Parliament, with whom Mrs. Jordan had lived until she left

him for the Duke. Ford is conducting a “charivari,” a musical din meant to scorn unfaithful wives.

The physician shown is Dr. Warren, a leading fashionable surgeon. Apparently the news that Mrs. Jordan had had a stillborn child out of this relationship had become public; it is held by forceps, and referred to by the caption, “The Spoiled Child.” A “slink,” in the sense used in the print, is a miscarried fetus. (Mrs. Jordan and the Duke of Clarence also had ten children who lived.)

50. James Gillray, 1756–1815.

“The Devil to Pay. The Wife Metamorphosed, or Neptune Reposing after Forging the Jordan.”

Engraved by James Gillray. Published by Hannah Humphrey, London, October 24, 1791. Oblong, colored.

Harvard Theatre Collection, HTC 31,045. (BM 7,908.)

Dorothy Jordan (1761–1816) and the Duke of Clarence, the future King William IV, are shown together in a bed decorated with the Royal Arms; her dress and stays are flung to the side, and the Duke’s naval coat are on a chair. A “Jordan” is a chamber pot, hence the pun, “Public Jordan open to all parties.”

Mrs. Jordan speaks a line from *The Devil to Pay; or, The Wives Metamorphosed*, an opera written by Charles Coffey and first performed at the Theatre Royal, Drury Lane, in 1731.

51. James Gillray, 1756–1815.‡

“Lubber’s-Hole, alias The Cracked Jordan.”

Engraver not identified. Published by Hannah Humphrey, London, November 1, 1791. Oblong, colored.

Harvard Theatre Collection, HTC 31,095. (BM 7,909.)

Once again, in representing Mrs. Jordan as a chamber pot, the obvious vulgar pun is made on her name. Thrust into the crack is her lover, the Duke of Clarence, with naval connections and wearing striped sailor’s trousers, sings a shanty, “Yeo! Yee! Yeo!” His naval coat with its star hangs on the wall.

This print was suppressed, but was later included in a special collection of Gillray’s risqué caricatures. In fact, Gillray’s caricatures were collected in the libraries of the royal family and the library of House of Lords.

52. Isaac Cruikshank, 1764–1811 (?).

“The Pot Calling the Kettle Black, or Two of a Trade Can Never Agree.”



46. "Keen-ish Sport in Cox's Court!! or Symptoms of Crim. Con. in Drury Lane, May 1824." Caricature attributed to George Cruikshank. Published by John Fairburn, London, 1824. Actor Edmund Kean, 1789–1833, with his mistress, Charlotte Cox, and her husband, alderman Robert Albion Cox, who sued Kean for "Criminal Conversation" with his wife.

Presumably engraved by the artist. Published by S. W. Fores, London, November 3, 1791. Oblong, uncolored.

Collection of Evert Jansen Wendell, Bequest, 1918.

Harvard Theatre Collection, HTC 31,024. (BM 7,910.)

The actresses Dorothy Jordan (1761–1816) and the imposing Maria Anne Fitzherbert (1756–1837), with their royal lovers, the Duke of Clarence (standing) and the Prince of Wales (seated). The title refers to Mrs. Jordan, who was never to escape the “chamber pot” sobriquet.

In Mrs. Fitzherbert’s hair are three ostrich feathers with a ribbon lettered “Ich Dien,” the motto of the Prince of Wales. The allusions to “Pickle” and *The Cobbler’s Wife* refer to Mrs. Jordan’s theatrical roles.

53- James Gillray, 1756–1815.

“La Promenade en Famille, a Sketch from Life.”

Engraved by James Gillray (?). Published by Hannab Humphrey, London, April 23, 1797. Oblong, colored.

Harvard Theatre Collection, HTC 31,009.

The royal couple are travelling with their brood, “From Richmond” “To Bush[e]y.” Over a period of twenty years of cohabitation, the King and Mrs. Jordan had ten children together. On the side of coach, the Royal Crest is shown above Mrs. Jordan’s chamber pot. The signpost reading “Act III Enter Little Pickle” refers to another of Mrs. Jordan’s nicknames.

After having lived with Mrs. Jordan in Bushey for twenty years, the Duke of Clarence, beset with financial concerns and eager to marry in order to provide a legitimate heir, left her, and proposed, unsuccessfully, to the heiress Caroline Tylney-Long. In 1818 he married Adelaide, daughter of the Duke of Saxe-Meiningen. Succeeding to the Crown in 1830, as William IV, and leaving no legitimate offspring, he was succeeded by his niece Victoria.

The sub-caption “Ad vivam fec’t.” (“made from life”) is obviously a joke.

54- George Moutard Woodward, ca. 1760–1809.

“Theatrical Forgetfulness.”

Engraved by P. Roberts. Published by P. Roberts, date not known. Oblong, colored.

Harvard Theatre Collection, HTC 31,170. (Not in BM.)

Dorothy Jordan (“Little Breeches”) is shown with her daughter, fathered by the Duke of Clarence, who is embarrassed by her notorious mother’s return to the stage.

The scene is from Shakespeare’s *Cymbeline*.

MARY ANN PATON AND JOSEPH WOOD

55. Henry Heath, 1757–1854.

“The Nightingale and Wood-pecker.”

Engraver not identified. Published by G. Humphreys, London, 1830. ‡ Oblong, uncolored.

Harvard Theatre Collection, HTC 31,118. (BM 16,424.)

The caricature is sub-captioned “Birds of a Feather Flock Together” and “Common Garden Singing-Birds Rehearsing a Duet for Cinderella.”

The singer Mary Ann Paton (1802–1868) created a scandal when she left her husband, Lord William Pitt Lennox (1799–1881), for the tenor Joseph Wood. Her marriage to Lord Lennox was dissolved by divorce by Act of Parliament in 1834.

56. T. H. Jones.

“A Celebrated Singing Bird Leaving Her Cage, To Fly to a Wood!!!”

Engraver not identified. Published by E. Duncombe, London, 1830 (?). Oblong, colored.

Harvard Theatre Collection, HTC 31,072. (*Not in BM.*)

This caricature shows the tenor Joseph Wood, his mistress, the soprano Mary Anne Paton, and her husband, William Pitt Lennox, with Lord William Lennox and Colonel Berkeley. The leading soprano of the day, Mary Ann Paton, left her husband, Lord Lennox, in favor of the tenor Joseph Wood.

Lord William Pitt Lennox (1799–1881) the son of Charles Lennox, Fourth Duke of Richmond, and Lady Charlotte Gordon, fought in the Battle of Waterloo in 1815. He married Mary Anne Paton in 1824, and ten years later, following her desertion, they were divorced by Act of Parliament. In 1854 he married Ellen Smith, and in 1863 he married Maria Jane Molyneux.

HARRIET MELLON AND THE DUKE OF ST. ALBANS

57. Robert Cruikshank, 1789–1856.

“Paul Pry at Widow Coutts’s.”

Engraved by the artist. Published by G. Humphrey, London, February 1826. Oblong, colored.

Harvard Theatre Collection, HTC 31,125. (BM 15,159.)

The comedian John Liston (1776–1846) is shown in his character of Paul Pry, with Mrs. Coutts (née Harriet Mellon, later the Duchess of St. Albans).

John Poole’s farce *Paul Pry* was first performed at the Haymarket Theatre on September 15, 1825, and became an immediate success for the John Liston in the title role. The busybody Pry, dressed in striped trousers, hessian boots,

swallowtail coat, and top hat, carried an umbrella that he conveniently left behind wherever he went, so that he would have an excuse to return and eavesdrop.

Harriet Mellon (1777–1837), the daughter of a provincial actress and (supposedly) a chimney-sweep, was given encouragement by Richard Brinsley Sheridan, and became a member of his company at Drury Lane. She married the banker Thomas Coutts in 1815, and in 1827 she became Duchess of St. Albans.

58. William Heath, 1795–1840.‡

“Feasting During Pleasure.”

Engraver not identified. Published by “A. Pumpkin, St. Albans,” 1827. Oblong, uncolored.

Harvard Theatre Collection, HTC 31,091. (BM 15,462.)

“For Money is Your Friend is Not – Money Money Money is Your Friend.”

The Duke of St. Albans (1801–1849) enjoys an enormous melon, which has the head of his wife, Harriet Mellon; the fruit drips coins, which he spoons into his mouth.

Two years after the death of her elderly husband Thomas Coutts (the banker) in 1825, the former actress Harriet Mellon (1777–1837) married the much younger William Aubrey de Vere Beauclerk, Ninth Duke of St. Albans. He was a descendant of Nell Gwyn, whose portrait hangs on the wall.

4. Theatres

THEATRE ROYAL, DRURY LANE

59. James Sayers, 1748–1823.‡

“The Manager and His Dog, or A New Way to Keep One’s Head Above Water.”

Signed “J. S.” Engraver not identified. Published by Hannab Humphrey, London, December 17, 1803. Aquatint, uncolored.

Harvard Theatre Collection, HTC 31,120. (Not in BM.)

Richard Brinsley Sheridan is shown with his performing dog, Carlo, who became a theatrical star by way of his appearance in Frederick Reynolds’s play *The Caravan; or, the Driver and his Dog*. The play called for Carlo to jump into real water, “to save from death the lovely child of the Marquis of Calatrava,” as it is expressed in Eliza Fenwick’s *The Life of the Famous Dog Carlo*. Miss Fenwick asks “Who has not heard of Carlo, the renowned Dog of Drury-Lane Theatre?” ... “How many hundreds of young gentlemen and young



Pubd May 7th 1814 by
H. Humphrey 37 James's Street

THE THEATRICAL ATLAS.

G. Cruikshank del.

65. "The Theatrical Atlas." Caricature by George Cruikshank, 1792–1878. Published by Hannah Humphrey, May 7, 1814. Published by Hannah Humphrey, London, May 7, 1814. The actor Edmund Kean, 1789–1833, as Richard III, shouldering the burden of Samuel Whitbread's unprofitable Drury Lane Theatre.

ladies have entreated their papas and mammas to take them to see the wonderful performance of Carlo; and of all the applauses with which the theatre has resounded ... none ever bestowed on Carlo so delightful a reward as the rapturous exclamations of the children that have filled the front rows of the boxes."

60. P. Roberts.‡

"The Driver and His Dog, or Sherry Brought into Port."

Engraved by the artist. Published by the artist, January or February 1804. Oblong, colored.

Harvard Theatre Collection, HTC 31,047. (BM 10,225.)

A dog rescues Sheridan ("Sherry") and brings him to safety ("into Port"). The dog is Carlo, the canine star of the play *The Caravan*, whose popularity rescued Sheridan, in the sense of providing a profitable production to the Drury Lane Theatre.

In the play, the dog was owned by a character named Blabbo, played by Charles Bannister. It became a favorite play for families with children, and it was the play's appeal to family audiences that made it so successful.

61. Samuel De Wilde, 1748–1842.

"New Drop Scene for D. L. T."

Signed "Thaumaso Scritiny, Esqr." Engraved by Samuel De Wilde. Published in The Satirist by S. Tipper, London, May 1, 1808 (vol. 2, page 225). Oblong, colored.

Harvard Theatre Collection, HTC 31,117. (BM 11,079.)

A fantastic scene, purported to have been painted on the drop scene (act curtain) of Drury Lane Theatre:

Comedy, represented by Thalia, is about to be hanged. Tragedy, in the person of Melpomene, called "Moll Pominy," lies on a bench with a dagger through her hand; she is given a "Mello dram" of elixir by Thomas Sheridan, son of the manager of Drury Lane, Richard Brinsley Sheridan, the implication being that a dose of Melodrama would revive the Drama.

The scene is populated by performing animals and other trappings of spectacles and extravaganzas, suggesting the decline of theatre.

62. Charles Williams.‡

"Clearing Away the Rubbish of Old Drury."

Engraver not identified. Published by Walker and Knight, London, October 28, 1811. Oblong, colored.

Harvard Theatre Collection, HTC 31, 065. (BM 11,767.)

Irish laborers are shown clearing away the remains of the Drury Lane Theatre, following a fire on February 24, 1809. Samuel Whitbread, dressed as a laborer, wheels the manager Richard Brinsley Sheridan in a barrow.

In October 1811, the final arrangements were announced for the rebuilding of Drury Lane Theatre by a committee of investors, headed by Whitbread. There arose an outcry because the theatre's creditors were only to receive five shillings in the pound (25%), whereas the bankrupt proprietor, Sheridan, was to receive £40,000.

63. Charles Williams.

"Committee of Taste, or The Punishment of a Modern Midas."

Engraved by the artist. Publisher not identified, 1812 (?). Oblong, colored.

Harvard Theatre Collection, HTC 31,052. (BM 11,937.)

"Dedicated (without permission) to the Subscribers to the New Theatre Drury Lane," this satire on the unattractive plainness of the rebuilt Theatre ridicules the taste of the proprietors and designers of the building.

The committee chairman, the brewer Samuel Whitbread, bestrides a barrel, the head inscribed "The Butt M,T" (empty). He wears ass's ears and points to a model of the theatre. Peter Moore, another director, also with ass's ears, sits behind a table strewn with plans for the theatre. A carved sun, the emblem of the Sun Fire-Office, decorates his chair; on the right is a broad post supporting a man's head (also with ass's ears).

64. Charles Williams (?).

"A Buz in a Box, or The Poet in a Pet."

Engraver not identified. Published by S. W. Fores, London, October 21, 1812. Oblong, colored.

Evert Jansen Wendell Collection, Bequest, 1918.

Harvard Theatre Collection, HTC 31,032. (BM 11,938.)

"With a Chip of the Block, Mounted on Papa's Pegasus." "Vide opening of New Drury Lane Theatre." This caricature represents a scene that occurred at the theatre on October 15, 1812.

The stage manager, James Grant Raymond, attempts to calm the clamorous audience, while on the left a young man with ass's ears, sits on a donkey. The young man is "Neddy" Busby, who recited an ode from that position, and was hooted from the stage by the audience; his father, Dr. George Frederick Busby, author of the monologue, attempted to restore order from his place in the audience, without success.

65.★ George Cruikshank, 1792–1878.‡

“The Theatrical Atlas.”

Engraved by the artist. Published by Hannah Humphrey, London, May 7, 1814. Upright, colored.

Harvard Theatre Collection, HTC 31,166. (BM 12,325.)

Edmund Kean, dressed as Richard III, standing on a volume of Shakespeare's plays, is shown carrying the burden of Samuel Whitbread's unprofitable Drury Lane Theatre.

Following a fire, the Drury Lane Theatre had been rebuilt at huge expense. The reconstruction of the theatre was presided over by Whitbread, pictured in a beer barrel, which represents his family's brewery business (still in existence).

Kean made his first appearance in London at Drury Lane on January 26, 1814 as Macbeth; on February 12 he first played Richard III, which was to become his most popular part. He achieved instant popularity and saved the bankrupt theatre.

66. Robert Cruikshank, 1789–1856.

“The Air Balloon, or The Ascension of Drury.”

Signed “I. R. Cruikshank.” Engraver not identified. Published by G. Humphrey, London, April 1821. Oblong, colored.

Harvard Theatre Collection, HTC 31,033. (BM 14,286.)

Robert William Elliston; Edmund Kean.

The Drury Lane Theatre is borne up from the “Depth of Despond” by a hot-air balloon, ornamented with the music from a song in Thomas Arne's opera *Artaxerxes*. But a heavy weight, the Weight of Debt, hangs from basket, labeled “Treasury,” which holds a cheerful Robert William Elliston.

The finances of Drury Lane Theatre were dependent, more than anything else, on Edmund Kean's popularity. In spite of his contract with Elliston as manager, Kean went to America.

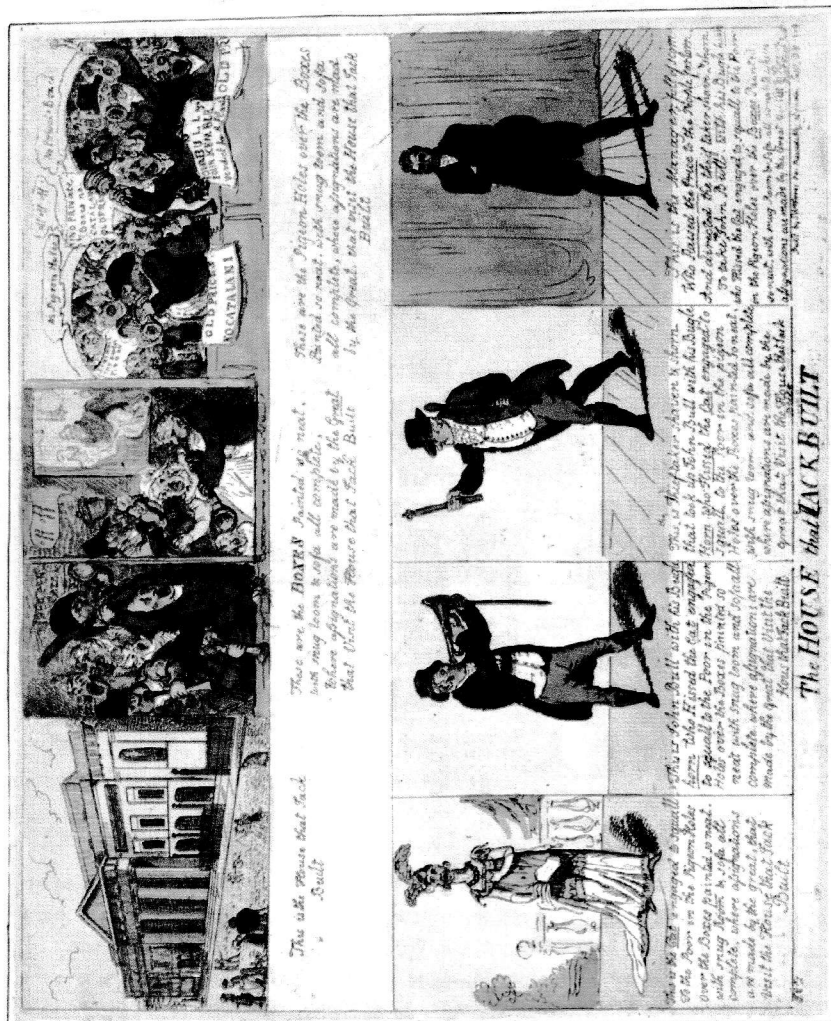
THEATRE ROYAL, COVENT GARDEN

67. Isaac Cruikshank (?).

“A Cruise to Covent Garden!!”

Engraved by George Moutard Woodward.‡ Published by Thomas Tegg, London, December 6, 1806. Oblong, colored.

Harvard Theatre Collection, HTC 31,129. (BM 10,900.)



68. "The House that Jack Built." Caricature by Isaac Cruikshank, 1764–1811. Published by S. W. Fores, London, September 28, 1809. This caricature and accompanying verse satirize the infamous "Old Price" theatrical riots of 1809.

Two sailors (identifiable by their dress and beards) carry a prostitute in a sedan chair into Covent Garden, with a third sailor sitting on the roof. The precinct of Covent Garden, including both Drury Lane and Covent Garden, as well as the market-place, was a notorious district for vice and crime.

68.* Isaac Cruikshank, 1764–1811.

“The House that Jack Built.”

Signed “J. C.” Engraver not identified. Published by S. W. Fores, London, September 28, 1809. Oblong, colored.

Evert Jansen Wendell Collection, Bequest, 1918.

Harvard Theatre Collection, HTC 31,085. (BM 11,416.)

The most famous theatrical riots were the Old Price (“O. P.”) Riots of 1809. After the Covent Garden theatre burnt down, the management decided to raise the prices from six shillings to seven shillings for the boxes, and three and six to four shillings for the pit and the third tier. The gallery price remained the same, but the new gallery was so far up and the rake so steep that the audience (cramped into so-called ‘pigeon holes’) could only see the legs of the performers.

The audience, increasingly well organized, resorted to creative disruption of the performances, bringing into the theatre rattles and trumpets, bells and whistles, and live pigs and pigeons. After three months of rioting the manager John Philip Kemble accepted the demands of the audience and made a public apology from the stage.

There were several versions of this satire, and the verses of the caption were set to music in a popular ballad.

69. George Cruikshank, 1792–1878.‡

“A New f Arse as Lately Performed at Covent Garden for the Benefit of Mr. Liston with Unbounded Applause, Being Mr. Neddy’s de boue.”

Engraver not identified. Published by S. Fores, London, June 27, 1818. Oblong, colored.

Harvard Theatre Collection, HTC 31,115. (BM 13,041.)

“If Horses won’t do, Asses will.”

On June 9, 1818, at a benefit performance for the comedian John Liston (1776–1846), Oliver Goldsmith’s comedy *She Stoops to Conquer* was played, with a new epilogue, which was delivered by Liston, in the character of Lord Grizzle from the burlesque opera *Tom Thumb*, while seated on an ass.

As the ass misbehaves onstage, James Brandon, the box office keeper, peeps

through the door under a stage-box, exclaiming, "We shall all be Branded" (altered from "Brandon") "with Infamy."

BOTH THEATRES

70. *Artist not identified.*

"The Rival Richards!!!"

Signed "G. Pwt." Engraver not identified. Published by S. W. Fores, London, 1817. Oblong, colored.

Harvard Theatre Collection, HTC 31,149. (BM 12,918.)

The actors Junius Brutus Booth and Edmund Kean, who appeared in the same role, Richard III, Kean at the Drury Lane Theatre and Booth at Covent Garden. In this caricature, Drury Lane Theatre has a crowd struggling to enter, but Covent Garden is all but deserted.

The rivalry between Booth and Kean was also about two schools of acting, Booth's (like Kemble's) declamatory manner, and the more natural and emotional style of Kean.

71. William Heath, 1795–1840.‡

"The Rival Richards, or Shakespeare in Danger.

Engraver not identified. Published by S. Knight, London, May 18, 1814. Oblong, colored.

Harvard Theatre Collection, HTC 31,142. (BM 12,326.)

The actors Edwin Booth and John Mayne Young, both playing in *Richard III*, with Thomas Harris, manager of Covent Garden Theatre, struggling for Shakespeare.

The English actor Charles Mayne Young (1777–1856) was the son of a surgeon. His first stage appearance was in Liverpool in 1798 as Douglas in Home's tragedy of that title. He made his first appearance in London in 1807 as Hamlet. With the decline of John Philip Kemble, and until the coming of Kean and Macready, he was the leading English tragedian. He retired from the stage in 1832.

72.* Charles Williams or George Cruikshank.‡

"A Pair of Spectacles, or The London Stage in 1824–5."

Engraver not identified. Published by John Fairburn, London, January 24, 1825. Oblong, colored.

Harvard Theatre Collection, HTC 31,107. (BM 14,864.)

"All the World's a Stage, and All the Men and Women Merely Players. Shakespeare."

The current attractions in London were Edmund Kean (Tragedy) at Drury Lane Theatre, and Maria Foote (Comedy) at Covent Garden, both shown with the riches they brought to the theatres. Also represented are John Bull, as well as Mrs. Charlotte Cox, Kean's admirer (actually his mistress), and Lord Petersham, Miss Foote's admirer.

This print has been attributed to George Cruikshank, but in the manner of Charles Williams.

5. Topics

THE AUDIENCE

73. Thomas Rowlandson, 1756–1827.

“Comedy Spectators.”

Engraved by the artist. Published by S. W. Fores, London, October 8, 1789. Oblong, uncolored.

Harvard Theatre Collection, HTC 31,092. (Not in BM.)

“Tragedy Spectators.”

Engraved by the artist. Published by S. W. Fores, London, October 8, 1789. Oblong, uncolored.

Harvard Theatre Collection, HTC 31,162. (Not in BM.)

74. Robert Dighton, 1752–1814.

“At a Tragedy.”

Engraver not identified. Published by Bowles and Carver, London, ca. 1797 (?). Mezzotint.

Harvard Theatre Collection, HTC 26,951. (BM 9,098.)

“At a Comedy.”

Engraver not identified. Published by Bowles and Carver, London, ca. 1797 (?). Mezzotint.

Harvard Theatre Collection, HTC 26,950. (BM 9,099.)

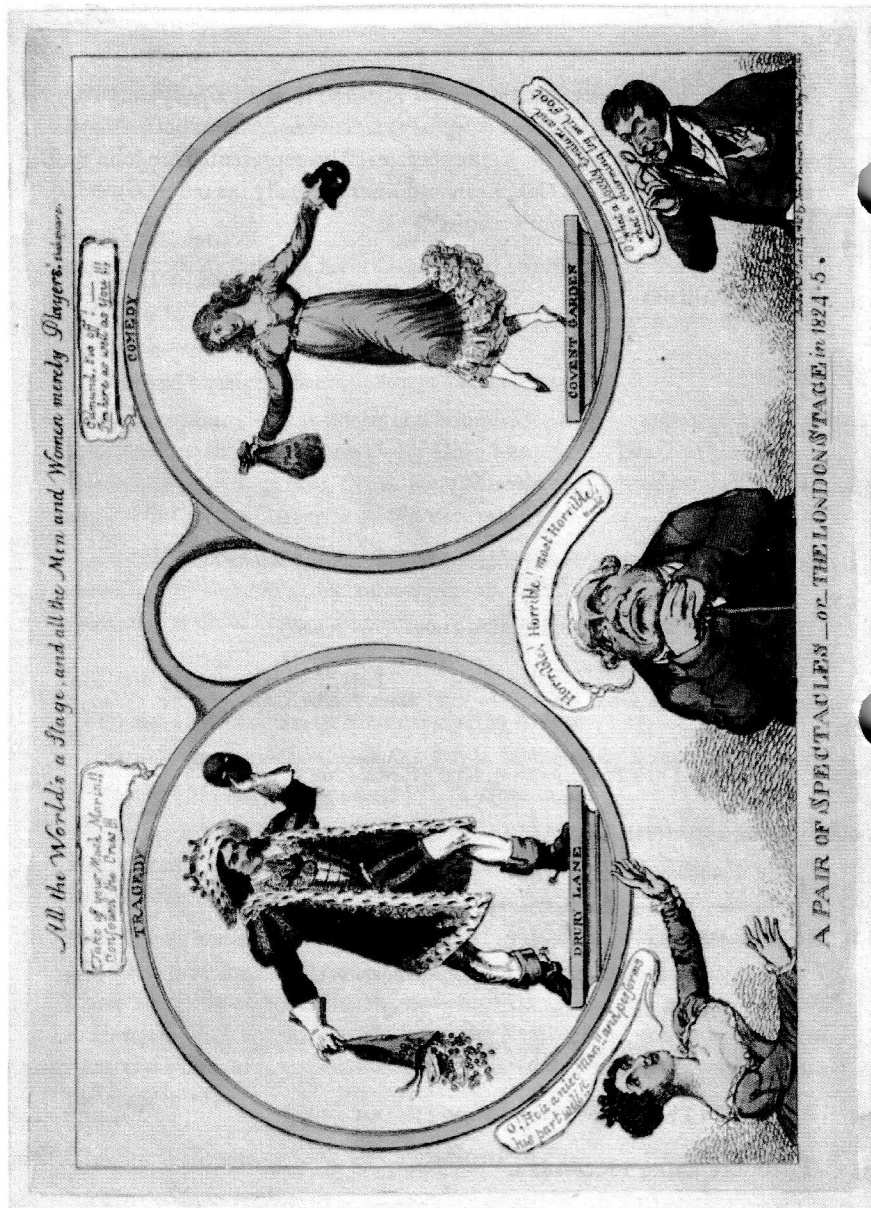
75. Theodore Lane, 1800–1828.

“Crowding to the Pit.” Theatrical Pleasures, Plate 1.

Engraver not identified. Published by Thomas McLean, London, 1835. Oblong, colored.

Harvard Theatre Collection, HTC 31,026. (BM 14,303.)

Access to the theatre's pit and gallery was a free-for-all, and often the members of the audience risked theft and brutality.



72. "A Pair of Spectacles, or The London Stage in 1824-5." Caricature attributed to George Cruikshank. Engraver not identified. Published by John Fairburn, London, January 24, 1825. The current attractions in London were Edmund Kean (Tragedy) at Drury Lane Theatre, and Maria Foote (Comedy) at Covent Garden, shown with their admirers.

“Contending for a Seat.” Theatrical Pleasures, Plate 2.

Engraver not identified. Published by Thomas McLean, London, 1835. Oblong, colored.

Harvard Theatre Collection, HTC 31,027. (BM 14,304.)

The bill includes *Love and Physic* and *The Devil to Pay*.

“Snug in the Gallery.” Theatrical Pleasures, Plate 3.

Engraver not identified. Published by Thomas McLean, 1835. Oblong, colored.

Harvard Theatre Collection, HTC 31,028. (Not in BM.)

“Taken Places Occupied.” Theatrical Pleasures, Plate 4.

Engraver not identified. Published by Thomas McLean, 1835. Oblong, colored.

Harvard Theatre Collection, HTC 31,029. (Not in BM.)

The bill includes *All in the Wrong* and *Mother Goose*.

This suite of satires depicts some of the tribulations that faced the nineteenth-century audience. It should be remembered that certain portions of the theatre — the gallery and pit — were not reserved, and were oversold when demand was great. Even when seats were assigned, a late-comer might find that his place had been re-sold, or simply commandeered by a ticket-holder from a cheaper section.

COUNTRY ENTERTAINMENTS

76. George Moutard Woodward, ca. 1760–1809.

“An Itinerant Theatrical Sketch.”

Engraved by Isaac Cruikshank. Published by Allen and Co., London, February 25, 1797. Oblong, colored.

Harvard Theatre Collection, HTC 31,178. (BM 9,132.)

This scene relates an incident said to have actually occurred at a performance by a company of strolling players, performing in a barn near Market Harborough, Leicestershire. The manager, onstage playing Romeo, discovers his wife, playing Juliet, misbehaving with another member of the company.

77. William Henry Pyne, 1769–1843.

“A Country Theatre. Théâtre de Campagne.”

Engraved by J. Wright. Published by T. Martin, London, (February 15, 1790). Aquatint, uncolored.

Evert Jansen Wendell Collection, Bequest, 1918.

Harvard Theatre Collection, HTC 31,099. (BM. 7,811.)

A backstage view of a rural performance of Shakespeare's *Macbeth*. The captions have been trimmed from this copy.

- 78.* Thomas Rowlandson, 1756–1827.

“Comedy in the Country. Tragedy in London.”

Engraved by the artist. Published by Thomas Tegg, London, May 29, 1807. Upright, colored (two oblong designs in one plate).

Harvard Theatre Collection, HTC 31,050. (BM 10,910.)

Clearly the members of the country audience are enjoying themselves, while those in the London audience appear to be responding with tears, or else simply enduring the performance.

The contrasts between comedy and tragedy, and city and country, are favorite satirical themes.

79. Thomas Rowlandson, 1756–1827.‡

“Sports of a Country Fair.” Part the First.

Engraved by the artist.‡ Published by Thomas Tegg, London, October 5, 1810. Oblong, colored.

Harvard Theatre Collection, HTC 31,133. (BM 11,629.)

A horse breaks loose from its cart, throwing its passengers headlong onto the ground. The tents and booths of the fair are shown in the background.

“Sports of a Country Fair.” Part the Second.

Engraved by the artist.‡ Published by Thomas Tegg, London, October 5, 1810. Oblong, colored.

Harvard Theatre Collection, HTC 31,134. (BM 11,630.)

The Great Wheel (a proto-Ferris Wheel) unceremoniously spills out its passengers onto the fairground.

“Sports of a Country Fair.” Part the Third.

Engraved by the artist.‡ Published by Thomas Tegg, London, October 5, 1810. Oblong, colored.

Harvard Theatre Collection, HTC 31,135. (BM 11,631.)

A fierce tiger breaks into a large theatrical tent, creating a panic among the audience.

“Sports of a Country Fair.” [Part the Fourth.]

Engraved by the artist.‡ Published by Thomas Tegg, London, October 5, 1810. Oblong, colored.

Harvard Theatre Collection, HTC 31,136. (BM 11,632.)

A fire breaks out in Cockburn’s Company theatre, and the audience rush out. A playbill shows that the bill includes *Pizarro*, *Don Juan*, and “A

Shower of Real Fire and a View of the Infernal Region." The fairground booths and stalls are shown in the background.

PERA AND MUSIC

80. James Sayers, 1748–1823.

"The Charmers of the Age."

Signed "J. S." Engraver not identified. Published by James Bretherton, London, May 30, 1786. Etching and aquatint, uncolored.

Harvard Theatre Collection, HTC 31,063. (BM 7,056.)

This caricature shows the soprano Mara and the castrato Rubinelli, stars of the King's Theatre.

The German soprano Gertrude Elizabeth Schmäling married a violoncellist, Jean Mara, who was in the service of the King's brother. The King forbade their marriage, yet they eloped and were subsequently arrested and imprisoned. Once they were freed, Mara proved an abusive husband, yet Mme. Mara always defended him: "Ah! but you must confess he was the handsomest man you ever saw."

Mara was to become the great rival to Elizabeth Billington, appearing frequently with the Italian castrato Giovanni Maria Rubinelli (1753–1829). So popular was Rubinelli that when he appeared at the King's Theatre on one occasion in 1786, the year of this print, so many spectators were crowded onto the stage itself that the performance could not begin, and was ultimately cancelled.

The artist, James Sayers, established himself as an attorney, but, with independent means, left his profession in favor of political caricature. His allegiance was conservative, and he directed his satire against Charles James Fox, who is said to have declared that Sayers's caricatures had done him "more mischief than the debates in Parliament or the works of the Press."

81. W. Dent.‡

"High Committee, or Operatical Contest."

Engraver not identified. Published by I. Aitken, London, 1791 (?). Oblong, uncolored.

Harvard Theatre Collection, HTC 31,078. (BM 8,010.)

In 1790 a rivalry arose between the Haymarket Theatre and the newly-formed Pantheon, which aimed to present a kind of court opera that would feature *opera seria* and ballet d'action.

This caricature shows William Taylor and Robert Bray O'Reilly, managers of the two theatres, engaged in a boxing match. Their respective backers are



JOHN BULL AT THE ITALIAN OPERA.

Designed and Etched by T. Rowlandson 1805.

84. "John Bull at the Italian Opera." Caricature by Thomas Rowlandson, 1756–1827. Published by the artist, London, October 2, 1805. The audience appears unmoved by the performance of the singer, presumably a castrato.

arranged behind them — behind Taylor, Sheridan, the Prince of Wales, and Edward, Baron Thurlow, the Lord Chancellor; behind O'Reilly, Lord Salisbury, the Lord Chamberlain, and Lady Salisbury, who hold a string fastened to the nose of the King. The castrato Rubinelli is pictured in connection with the Pantheon, and the soprano Angelica Catalani is shown in the background.

82. Charles Williams.‡

"Theatrical Doctors Recovering Clara's Notes!"

Engraved by the artist. Published by S. W. Fores, January 16, 1802. Oblong, colored.

Harvard Theatre Collection, HTC 31,158. (BM 9,915.)

The caricature shows Richard Brinsley Sheridan, manager of the Drury Lane Theatre, the large singer Elizabeth Billington, and the actor William Thomas Lewis. Mrs. Billington is costumed in Spanish style, as Clara in *The Duenna*. Mrs. Billington sits in an armchair, opening her mouth for a spoonful of guineas, administered by Lewis, a popular actor and deputy manager of Covent Garden. Sheridan stands, agitated, on the other side.

Before a performance Mrs. Billington had sent a note to Sheridan (pictured on a scroll) claiming indisposition, but she was cured by this medicine.

The Duenna was a comic ballad opera that had premiered at the Covent Garden Theatre in 1775. It was based on a play by Sheridan, with music partly written and partly arranged by Sheridan's father-in-law, Thomas Linley, with other composers.

The managers of Drury Lane and Covent Garden competed for Mrs. Billington's services, and ultimately she appeared alternately at both houses with a combined remuneration of 3,000 guineas plus the proceeds of a benefit performance.

83. Thomas Rowlandson, 1756–1827.‡

"John Bull – Settling the Opera Disputes."

Engraved by the artist. Published by Thomas Tegg, London, February 1, 1805. Oblong, colored.

Harvard Theatre Collection, HTC 31,123. (Not in BM.)

The caricature shows John Bull with the singer Angelica Catalani (as a cat).

The Italian-born soprano Angelica Catalani (1780–1849) made her debut in Venice in 1795, and for nearly thirty years thereafter she sang at all the great opera houses, receiving very large fees. From the time of her first appearance in London, at the Kings theatre in 1805, she remained in England for seven years without a serious rival. It cannot be known whether the extraordinary frequency of her appearance in the caricatures of the period owed more to her

artistry, her popularity, her reputation for being demanding and greedy, or to her name, which led to her unmistakeable, and perhaps inevitable, representation as a cat.

- 84.* Thomas Rowlandson, 1756–1827.

“John Bull at the Italian Opera.”

Engraved by the artist. Published by the artist, London, October 2, 1805. Upright, colored.

Evert Jansen Wendell Collection, Bequest, 1918.

Harvard Theatre Collection, HTC 31,106. (*Not in BM. Ref. BM 10,485, a later printing.*)

A male singer dressed in Roman armor, with feminine aspect — suggesting a castrato — sings loudly, without giving any appreciable pleasure to the audience.

85. William Henry Brooke, 1772–1860.

“The Uproar House!!!”

Signed “W. H. Ekoorb.” Engraved by the artist. Published in The Satirist, London, June 1, 1813 (vol. 12, page 489). Oblong, colored.

Harvard Theatre Collection, HTC 31,164. (BM 12,133.)

The bird in the cage (which is actually a representation of King’s Bench Prison) is William Taylor, manager of the King’s Theatre in London. Taylor was insolvent, and could not appear at the theatre for fear of arrest. The celebrated soprano Angelica Catalani refused to sing the role of Boadicea until the debt owed to her was paid, hence the uproar in the “uproar” house.

Romeo Coates can be seen with his arms raised: during this riot he made an absurd speech from the stage, attempting to restore order.

86. William Heath, 1795–1840.

“Opera Reminiscences, 1829, To Be Continued.”

Engraver not identified. Published by Thomas McLean, London, July 15, 1829. Oblong, colored.

Harvard Theatre Collection, HTC 31,113. (*Not in BM.*)

“Dedicated to the Admirers of William Shakespeare.”

The German soprano Henrietta Sontag (1806–1854) and the Italian tenor Alberico Curioni (1785–1875) are shown in a performance of Rossini’s opera *Otello*, which was produced at the King’s Theatre, London, on July 9, 1829.

A contemporary of George Cruikshank, and one of the last of the great caricaturists of the Regency period, William Heath was particularly drawn to

represent military and political subjects, having drawn the annoyance of King George IV and especially of the Duke of Wellington. Yet he also produced many theatrical drawings, including a series of "Opera Reminiscences," and often satirized current fashions and the behavior of the middle and upper classes.

87. James Gillray, 1756–1815.

"A Bravura Air."

"Ad vivam fec't." Engraved by the artist. Published by Hannah Humphrey, December 22, 1801.

Harvard Theatre Collection, HTC 31,189. (BM 9,765.)

The singer Elizabeth Billington is shown in her role of Mandane in Thomas Arne's opera *Artaxerxes*. This caricature captures Mrs. Billington's mannerism of pressing her hands to her ample bosom "in passages that require exertion. It never fails to communicate ideas of labour, struggle, and pain."

Born of German parents, Elizabeth Weichsel married James Billington, a double-bass player, at the age of 18, and she made her London opera debut as Rosetta in *Love in a Village* three years later. Ultimately, she was, reportedly, the highest paid singer of her age. She was performing in Naples when Vesuvius erupted in 1794; some in the Catholic audience took this to be a mark of God's displeasure at the appearance of a Protestant singer on the stage in a Catholic city.

88. Charles Williams.‡

"A Catalanian Attack on a Chance-seller."

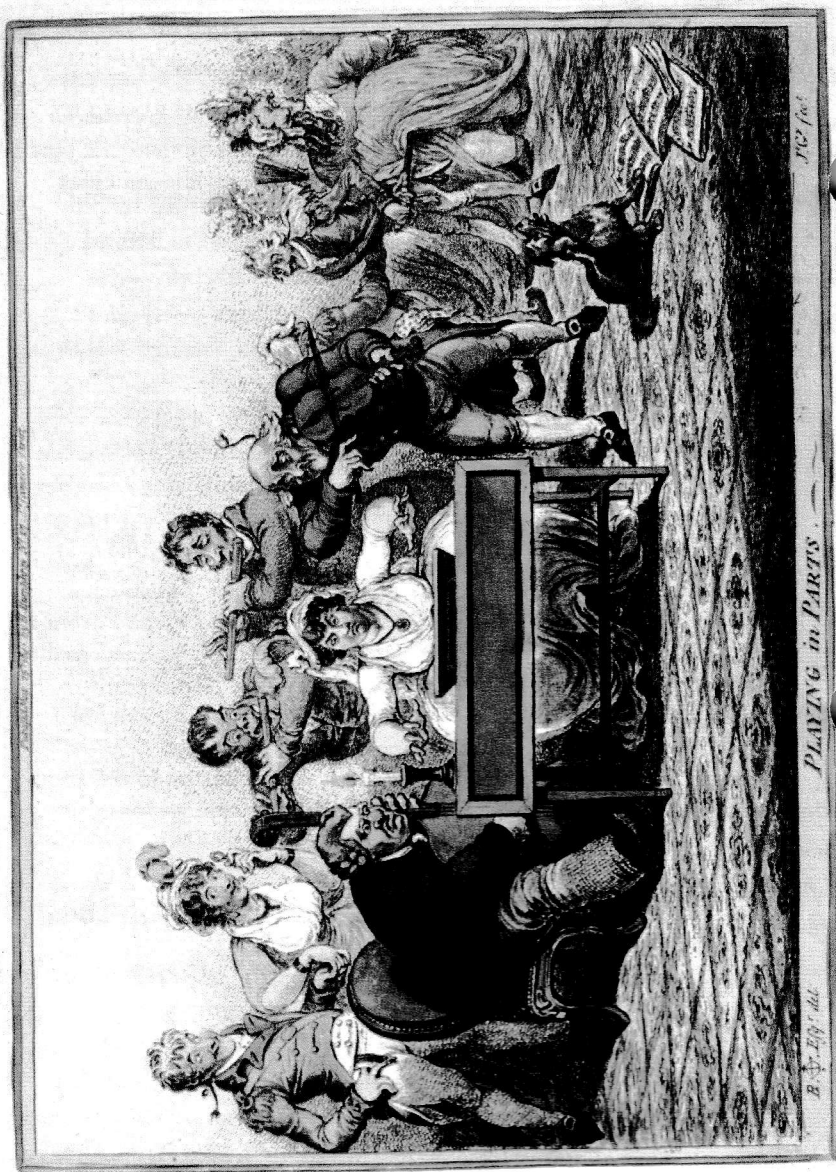
Engraver not identified. Published by Thomas Tegg, London, December 1, 1807. Oblong, colored.

Harvard Theatre Collection, HTC 31,061. (BM 10,919.)

Lord Eldon, the Lord Chancellor, is attacked by a savage cat, representing the singer Angelica Catalani. He is surrounded by seven elderly barristers, holding their briefs. The wigs of the figures shown in back view bear the black patch of the Sergeant-at-Law.

The popular singer Catalani is responding to a statement from the head of the judiciary that he would not give five shillings to hear her sing.

"Price one shilling colored," advertises a ticket in the hand of one of the Judges.



90. "Playing in Parts." Satire by Brownlow North. Engraved by James Gillray. Published by Hannah Humphrey, London, May 15, 1801. An amateur musicale, with John Bull playing the violoncello.

AMATEURS AND DILETTANTES

89. John Nixon.

"A Private Rehearsal of Jane Shore."

Engraved by J. Pettit. Published by William Holland, London, February 1, 1790. Oblong, uncolored.

Evert Jansen Wendell Collection, Bequest, 1918.

Harvard Theatre Collection, HTC 31,019. (BM 7,737.)

A drawing-room dramatic reading, *en famille*, before an inattentive audience.

90. Brownlow North.

"Playing in Parts."

Engraved by James Gillray. Published by Hannah Humphrey, London, May 15, 1801. Aquatint, colored.

Harvard Theatre Collection, HTC 31,010. (BM 9,766.)

In this amusing scene of apparently amateur music-making, the gouty cellist is John Bull. As two officers shake hands, the sword of one inadvertently lifts the skirt of the stout woman at right. There does not appear to be any evidence that these figures represent specific personages.

Note Brownlow North's singular signature, a north-pointing compass dial.

The scene is based on an earlier caricature by James Gillray, "Ars-Musica," published in 1800, altered and elaborated (BM 9,586).

91. Charles Williams.‡

"The New and Elegant St. Giles's Cage."

Engraver not identified. Published by S. W. Fores, London, March 5, 1802. Oblong, colored.

Harvard Theatre Collection. (BM 9,918.)

"Erected on Purpose for the Dilettante Theatrical Society."

The caricature refers to a satirical advertisement seeking bids for a new watch-house for St. Giles parish, whose elegant furnishings were to include stocks fashioned from finest mahogany. The Parish of St. Giles in the Field embraces the area around Charing Cross Road and Tottenham Court Road, where the fashionable Pic Nic Society was located. The implication was that the Pic Nics were unauthorized players, and thus subject to punishments for vagrancy, albeit in relative luxury.

In the stocks are Albinia, Countess of Buckinghamshire (wife of George Hobart, Third Earl of Buckinghamshire), and Colonel Henry Greville, organizer

and supporter of the Pic Nic Society. Also represented are Lt.-Colonel Francix, John Parker (Viscount Boringdon), Emily Stratford, and a Bow Street police officer named Townsend.

92.* James Gillray, 1756–1815.

“Blowing up the Pic Nic’s, or Harlequin Quixotte Attacking the Puppets.”

Engraved by the artist. Published by Hannab Humphrey, April 2, 1802. Aquatint, colored.

Harvard Theatre Collection, HTC 31,038. (BM 9,916.)

Richard Brinsley Sheridan, dressed and masked as Harlequin, leads the forces of professional actors against the aristocratic amateurs of the Pic Nic Society, who opened their own theatre to present plays and operas. Among Sheridan’s troops are Sarah Siddons and her brother, John Philip Kemble (dressed as Hamlet), Sarah Siddons (as Lady Macbeth). David Garrick appears through a trap door, mask in hand.

Prominent among the Pic Nics on stage are the bare-breasted Lady Buckinghamshire, singing, and Colonel Greville (in military uniform), the organizer of the Pic Nic Society.

Sheridan’s pen, and the names of newspapers, alludes to his having written anonymous squibs against the Pic Nics. The sub-caption, “Vide Tottenham Street Pantomime,” refers to the street where the Pic Nic Society gathered and performed.

93. James Gillray, 1756–1815.

“Dilettanti-Theatricals, or A Peep at the Green Room.”

Engraved by C. Starcke. Published in London und Paris, 1803. Oblong, colored.

Evert Jansen Wendell Collection, Bequest, 1918.

Harvard Theatre Collection, HTC 31,059. (BM 10,169A.)

The sub-caption, “Vide Pic Nic Orgies,” connects this caricature with the aristocratic Pic Nic Society. Among those pictured in the green-room scene are Lady Buckinghamshire, Lady Salisbury, Lord Cholmondeley, Lord Mount Edgcombe, Lord Derby, Lord Carlisle, Lord Salisbury, the Misses Anguise, Sir Lumley Skeffington, Lord Kircudbright, the Prince of Wales, Mrs. Fitzherbert, and Lady Jersey — all among the Pic Nic Society’s amateur performers or supporters.

The sub-caption, “The Rival Queens,” refers to a rivalry between Mrs. Fitzherbert and Lady Jersey.

The casting is at sixes and sevens: the imposing Lord Cholmondeley stands in

profile dressed as Cupid; Lord Mount Edgcumbe studies his part as Alexander the Great; and Lady Salisbury pulls on her boot for the part of Squire Groom, a "trousers" role.

8. *Theatrical Incidents*

94. Samuel De Wilde, 1848–1832.‡

"The Monster Melo-drama."‡

Signed "Sylvester Scrutiny." Engraved by Samuel De Wilde. Published in The Satirist by S. Tipper, London, December 4, 1807. Oblong, uncolored.

Harvard Theatre Collection, HTC 31,180. (BM 10,976.)

Shown together with a pencil drawing of the same subject, from which the print is somewhat altered.

Harvard Theatre Collection, HTC 31,181.

A four-footed monster, with four human heads, a hairy body, and large teats, stands between the Covent Garden and Drury Lane Theatres. Represented in this scene are Richard Brinsley Sheridan, manager of Drury Lane Theatre, the pantomime Harlequin John Biologna, the clown Joseph Grimaldi, Frederick Reynolds on the dog Carlo, and Mathew Gregory Lewis dressed as a monk. The tragedian John Philip Kemble has been stabbed in the throat.

Under the monster's feet are the plays of Shakespeare, Congreve, and other dramatists; sucking at the monster's teats are modern dramatists, including Sir Lumley Skeffington and William Dimond, authors of spectacles and melodramas, unworthy successors to the plays of the past.

95. Charles Williams.

"Hocus-pocus, or Conjurors Raising the Wind."

Signed "C. W." on the tailor's pocket. Engraver not identified. Published in The Scourge by W. N. Jones, London, October 1, 1814 (vol. 8, p. 241). Oblong, colored.

Harvard Theatre Collection, HTC 31,084. (BM 12,328.)

This is a satire on the insolvency of George Colman, manager of the Haymarket Theatre, shown with other actors including Charles Mathews and John Brunton. Colman's pantomime *Doctor Hocus Pocus; or, Harlequin Wasbed White*, was produced on August 12, 1814. The comedian and monologist Charles Mathews was one of the three Harlequins, and John Brunton. "Go It" was a new catch-phrase, used in the pantomime.



Blowing up the PIC NIC's: —or— Harlequin Quixotte attacking the Puppets. Vnde Tottenham Town Band.

92. "Blowing up the Pic Nic's, or Harlequin Quixotte Attacking the Puppets." Caricature by James Gillray, 1756–1815. Published by Hannah Humphrey, April 2, 1802. Richard Brinsley Sheridan, 1751–1816, dressed and masked as Harlequin, leads the forces of professional actors against the aristocratic amateurs of the Pic Nic Society, who formed their own theatrical company.

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William Henry Brooke, 1772–1860.

“The Uproar House!!!” (1813). *Opera* – 84.

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“Agitation. Declaration” (1825). *Stage Personalities* – Foote – 30.

“Keen-ish Sport in Cox’s Court!! ” (1824). *Affairs and Scandals* – Cox – 45.

“A New f Arse as Lately Performed at Covent Garden ” (1818).
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“Princely Piety, or The Worshippers at Wanstead” (1811).
Stage Personalities – *Jordan* – 33.

“The Theatrical Atlas” (1814). *Theatres* – *Drury Lane* – 64.

Isaac Cruikshank, 1764–1811.

“A Cruize to Covent Garden!!” (1806). *Theatres* – *Covent Garden* – 66.

“The Hopes of the Family – A Chip of the Old Block” (1807).
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“Mrs. Pickle’s Mistake” (1791). *Affairs and Scandals* – *Jordan* – 48.

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“Young Roscius and His Pappa, in Company with John Bull” (1805).
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“Giovanni in London, or Plucking Chickens Before They Are Full Feathered” (1824). *Stage Personalities* – *Vestris* – 35.

“Paul Pry at Widow Coutts’s” (1826). *Affairs and Scandals* – *Mellon* – 56.

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Samuel De Wilde, 1848–1832.

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"High Committee, or Operatical Contest" (1791). *Opera – 80.*

Robert Dighton, 1752–1814.

"At a Comedy. At a Tragedy" (ca. 1797?). *The Audience – 71*

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James Gillray, 1756–1815.

"Blowing up the Pic Nic's" (1802). *Amateurs and Dilettants – 91.*

"A Bravura Air" (1801). *Opera – 86.*

"Contemplations upon a Coronet" (1797). *Stage Personalities – Farren – 32.*

"The Devil to Pay. The Wife Metamorphosed" (1791).

Affairs and Scandals – Jordan – 49.

"Dilettanti-Theatricals, or A Peep at the Green Room" (1803).

Amateurs and Dilettants – 92.

"La Promenade en Famille, A Sketch from Life" (1797).

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"Lubber's-Hole, alias The Cracked Jordan" (1791).

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“The Genius of Theatricals Bringing John Bull to His Senses!!!” (1806).
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“Hocus-pocus, or Conjurers Raising the Wind” (1814).
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Charles Williams or George Cruikshank.‡

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Artist not identified.

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“Lady Randolph and Douglas” (1804). *Stage Personalities* – Betty – 20.

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Stage Personalities – Betty – 17.

“The Theatrical Steel-yards of 1750” (1751).
Stage Personalities – Garrick – 44.

“A Vestrician Dish, or Caper Sauce for a Goose Pye” (1781).
Stage Personalities – Vestris – 36.

“The Young Roscius and Don John” (1804).
Stage Personalities – Betty – 19.



A portion of the exhibition, looking through the outer gallery of the Edward Sheldon rooms into the inner gallery.

GALLERY ARRANGEMENT

Main Rooms - Gallery Left Side Case	6	7	12	13	10	11	19	23	21	25	28	31	30
	8	9	11	14	15	16	20	21	22	23	27	29	32
Main Rooms Center Gallery Right Side Case	39	40	41	37	43	434	35	56	33	49	51	46	48
	38	34	42	45	57	58	36	55	50	52	53	54	47
Main Rooms Lower Gallery Case	60	61	65	64	66	69	70						
	59	62	63	67	68	72	71						
Main Rooms Entry Walls	1	2	3	4	5	94	23	93					
Capland Gallery Case 1 (near Door)	82	87	88	81	83	84	86						
Capland Gallery Case 2	92	91	93	90									
Capland Gallery Case 3	79 1	79 2	79 3	79 4									
Capland Gallery Case 4	75 1	75 2	75 3	745 4									
Capland Gallery Case 5 (Window)	73	74	78	77	89	76	96	85					

This diagram shows the gallery location of the prints in the exhibition. Each item in the exhibition is given a number in this list, and the corresponding numbers in the diagram show the case and position for each item.

Compiled, designed, and edited by Fredric Woodbridge Wilson.
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Revised February 20, 2006.

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BRITISH THEATRICAL
CARICATURES
FROM HOGARTH TO CRUIKSHANK
IN THE HARVARD THEATRE COLLECTION

*Disputes, rivalries, scandals, and personalities of the stage
satirized in one hundred prints by*

*William Hogarth, James Gillray, Thomas Rowlandson,
William Heath, George M. Woodward, Charles Williams,
Isaac, Robert, and George Cruikshank, and their contemporaries*

SUPPLEMENTAL ILLUSTRATIONS

Wednesday, January 18, 2006
through
Friday, April 21, 2006

THE HARVARD THEATRE COLLECTION

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Harvard Yard
Cambridge, Massachusetts

BRITISH THEATRICAL
CARICATURES
FROM HOGARTH TO CRUIKSHANK

IN THE HARVARD THEATRE COLLECTION

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Gillian Richardson

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Gillian Richardson
Fredric Woodbridge Wilson

DESIGN AND PRINTING
Fredric Woodbridge Wilson

MATTING AND FRAMING
Thomas Garrett

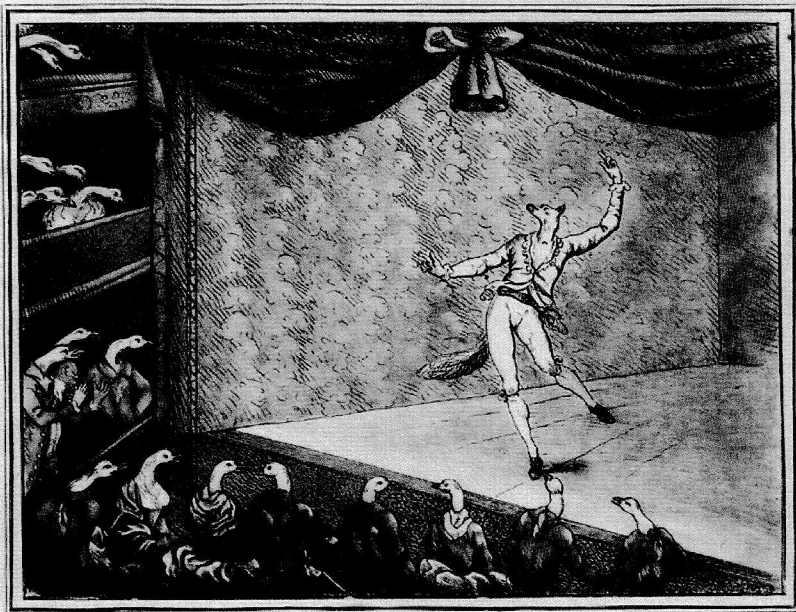
CONSERVATION
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WITH ASSISTANCE FROM THEATRE COLLECTION
STAFF MEMBERS, STUDENTS, AND VOLUNTEERS
Virginia Dent, Amanda Dye, Mollie Wright,
Margaret McMahon, and Howard Turner



THE EXTINGUISHER. *When Roscius was on Helor at Rome's*
Polonus. Buzz! Buzz! Buzz!

24. "The Extinguisher." Caricature by Charles Williams. Published by S. W. Fores, London, January 3, 1805. Winged Fame supports the young actor William Henry West Betty, the "Young Roscius," 1791-1874.



Printed and Sold by T. Green & J. Jones, Kings-Court, Pall-Mall.

A VESTRICIAN DISH, O R, CAPER SAUCE for a GOOSE PYE.

The Words by G. S. C.

1.
*If a Fox should appear from a pilfering hand,
Who has rif'd your Roys, and has damag'd your Land,
What Lions wou'd allow such a Thing still to live;
If they were not a meer Set of Cackling Geese.*

2.
*Shall he gull us, because he can caper and reel,
And wear his fine Body, like any Thames Eel,
Such a Thing was ne'er heard of in Rome or in Greece,
As a Fox well supported and courted by Geese.*

3.
*Is it because they're in love with his Brush?
A Thing, sure to Hunters, is scarce worth a Rush:
Or is it because they in Madnes increase?
Sure nothing's so mad, and so foolish as Geese.*

4.
*Or is it because that he wears a Goose-Cap,
That they cackle and flatter and all their Wings clap;
Saying as I live, I shall never sure cease
To express my Surprise at the Thoughts of the Geese.*

5.
*To me it has ever been well understood,
When a Fox has secreted himself in a Wood,
That the Neighbours around it cou'd ne'er sleep in peace,
For fear of their Gossins, their Ganders and Geese.*

6.
*I now have a Goose at the Roast, I vow;
So the longer we live, still the wiser we grow;
It is a French Fox, all Penitence and Grace,
That so prettily tickles our English Geese.*

37. "A Vestrician Dish, or Caper Sauce for a Goose Pye." Artist not identified. Published by F. Assen and J. Jones, London, June 16, 1781. The dancer Auguste Vestris, 1760–1842, as a capering fox, all the audience as geese.

P-PRY'S ADDRESS

The Public is most respectfully inform'd in consequence of the number of **PIRATED COPIES** selling with the Signature of **P-PRY**, the Artist will for the future insert his real name, *William Heath*, to all his Caricatures & that *Thomas McLean 26 Haymarket* is the only Publisher of his **WORKS** it is earnestly requested purchasers will look for the names of the **ARTIST & PUBLISHER** without none can be Original.

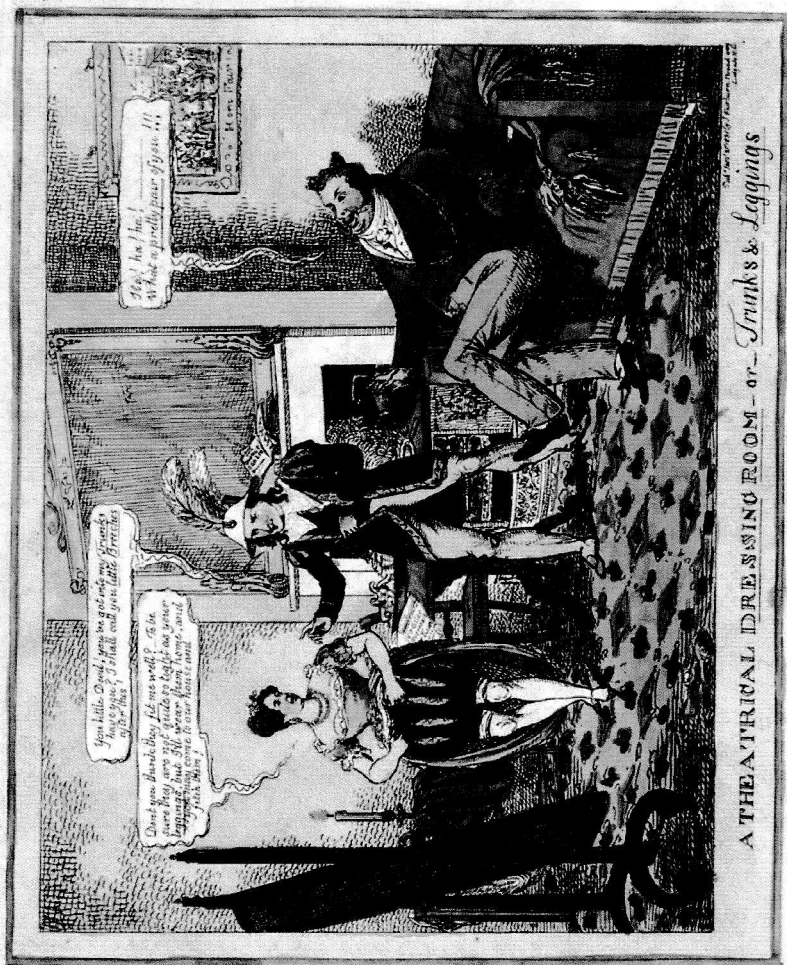


TO THE PUBLIC

Wm Heath

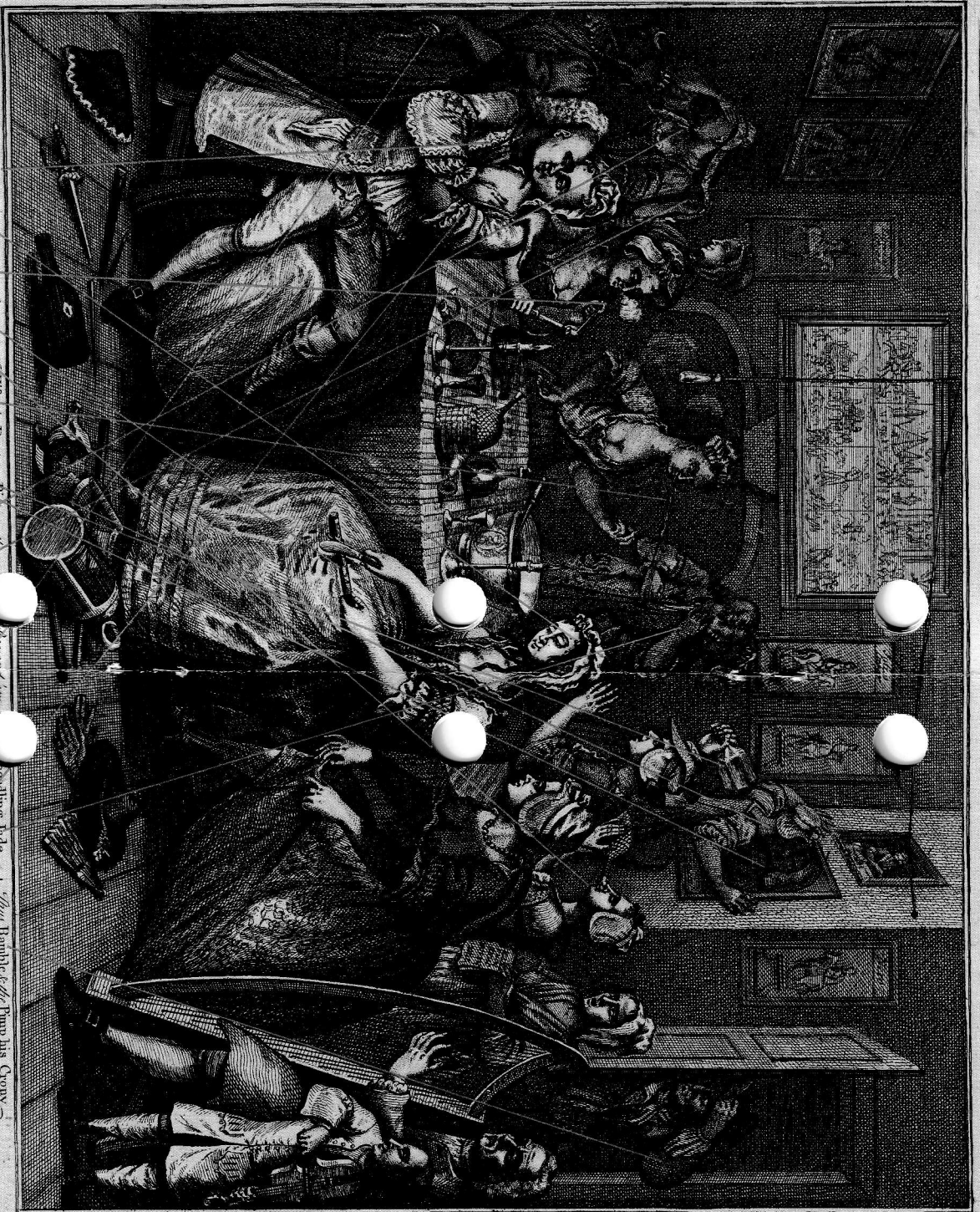
Published July 6/1829
by T. McLean 26 Haymarket
Sole publisher of P-PRY'S
Caricatures

43. "Mr. Paul Pry's Address to the Public." Caricature by William Heath, 1795-1840. Published by Thomas McLean, London, July 6, 1829. The comedian John Liston, 1776-1846, in his most popular role, the nuisance Paul Pry, in a cautionary broadside to put a stop to piracies.



1. "A Theatrical Dressing-Room, or Trunks and Leggings." Caricature by Charles Williams. Engraver not identified. Published by John Fairburn, London, January 21, 1825. Actor Edmund Kean, 1789–1833, entertaining his mistress, Charlotte Cox, and her husband, alderman Robert Albion Cox, in his dressing room, as she tries on his breeches. The frontispiece plate to a sensationalized transcript of the trial of "Cox vs. Kean."

HE REVELS WITH COMMON WHORES AT A TAVERN IN DRURY LANE.



Young Hamble at a Tavern, the
Shameful of Vice and Poverty,
 living with mercenary Whores,
 spends the night in lewdness,
 and the day, in a more lewd way,
 still yokes Kate back to his misery.

Of Kate's Doctors, Picture there,
 full of the same old story,
 in one's hand her back again,
 'twould be the next best thing to him,
 he gives the Whore a better Sab-
 beth than a Rattle at the Drab.

Reeling in
 the way, Blade,
 look where the thoughtless Rake and Drunk
 come to see his former Pimp,
 who while he gave a passing kiss,
 thought he had made a better Mills.

When Hamble's Pimp has O'rony,
 the of their night, here at last,
 their Pimp's notice the Pimp's caprice
 built upon the night of the 20th,
 that night, he gives, some to his
 and drives the Plunder down Stars.

5. "He Revels with Common Whores at a Tavern in Drury Lane." Influenced by William Hogarth's famous suite of etchings, "The Rake's Progress" (most directly Scene 3, "The Rake at the Rose Tavern"), virtually no information about this virtuosic print is known: not the artist, engraver, publisher, or date. Two portraits from "The Beggar's Opera" (1727) — an influence on Hogarth — are seen on the wall to the left. The red lines (not present in the original) indicate the references in the print to the accompanying verses.



Mrs. Pickle's mistake or the new Papa Disappointed with Justice Shallow's attempt to Charm the Brutes

49. "Mrs. Pickle's Mistake, or The New Papa Disappointed with Justice Shallow's Attempt to Charm the Brutes." Caricature by Isaac Cruikshank, 1764–1811. Published by S. W. Fores, London, March 15, 1791. After the actress Dorothy Jordan (not shown) gives birth to a stillborn child, the father, William, Duke of Clarence, dressed as a nurse, empties a chamber pot onto Richard Ford, with whom Mrs. Jordan had lived until she left him to become the Duke's mistress.

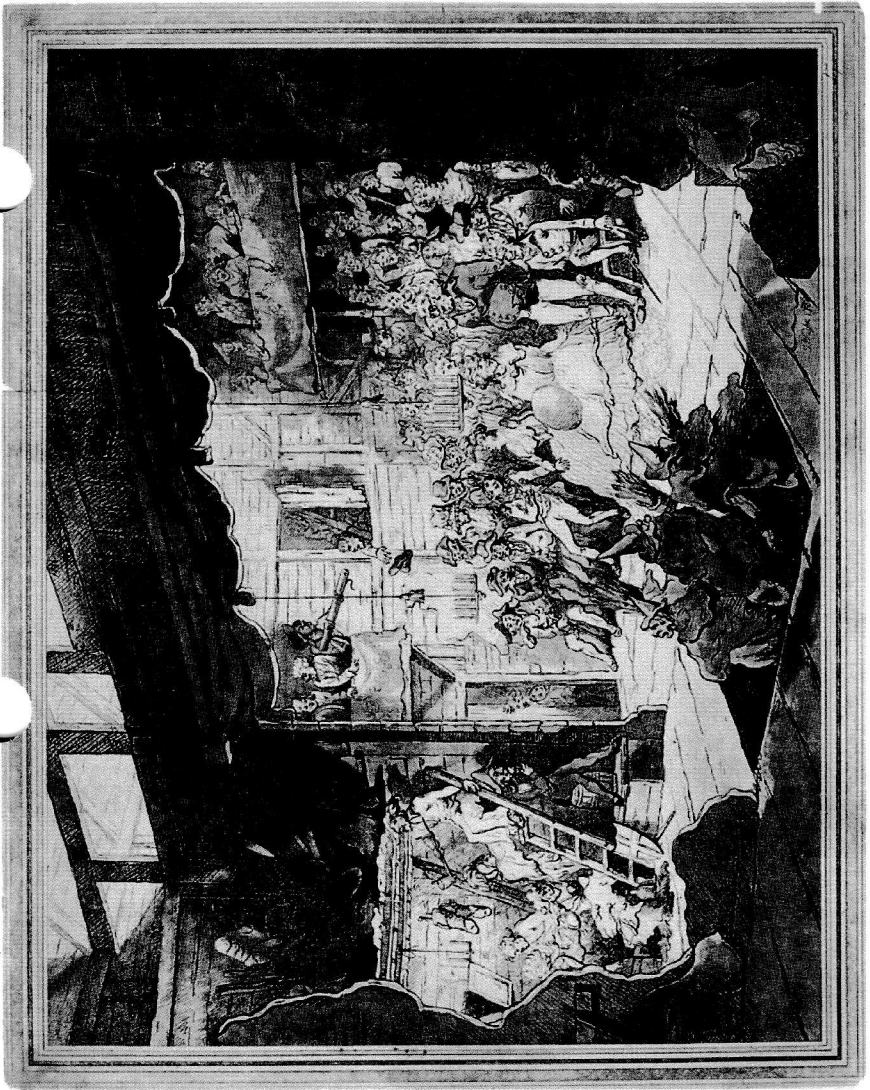


LUBBER'S HOLE, alias The Cracked JORDAN.

51. "Lubber's-Hole, alias The Cracked Jordan." Caricature by James Gillray, 1756-1815. Published by Hannah Humphrey, London, November 1, 1791. The Duke of Clarence, the future King William IV, thrust inside the chamber pot, representing his mistress, Dorothy Jordan, 1761-1816.



69. "A New f Arse as Lately Performed at Covent Garden for the Benefit of Mr. Liston with Unbounded Applause, Being Mr. Neddy's de boue." Caricature by George Cruikshank, 1792–1878. Published by S. W. Fores, London, June 27, 1818. A benefit performance for the comedian John Liston, 1776–1846, with an epilogue delivered by Liston while seated on an ass.



77. "A Country Theatre." Satire by William Henry Pyne, 1769–1843. Published by T. Martin, London, February 15, 1790. A backstage view of a rural performance of Shakespeare's *Macbeth*.



79. "Sports of a Country Fair." [Part the Fourth.] Caricature by Thomas Rowlandson, 1756–1827. A theatre on fire. Published by Thomas Tegg, London, October 5, 1810. A fire breaks out in Cockburn's Company theatre at a fairground, and the audience rush out.



DILETTANTI-THEATRICALS, or A PEEP AT THE GREEN ROOM. After a drawing by J. Gillray.

93. "Dilettanti-Theatricals, or A Peep at the Green Room." Caricature by James Gillray, 1756–1815. Published in London und Paris, 1803. The green room of the theatre where the aristocratic Pic Nic Society performed.

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Revised February 19, 2006.